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MIRROR INTERVIEWS.



From a photo. by S. Brown.

J. E. Dodson.

Character actors of the first order are scarcer in America than elsewhere for the simple reason that our managers attach much more importance to an actor's "outward seeming" of a character than to his ability to portray the role with naturalness. J. E. Dodson is a character actor *par excellence*, and the following interview will enlighten the reader as to how he attained that distinction.

"Did you act character parts from the outset of your career?"

"No, indeed. I served my apprenticeship, as most actors do in England, in general utility, and afterwards in responsible utility work. My first professional engagement was at the Princes Theatre in Manchester, which was being managed at the time by a wealthy American called Boston Browne. I received twenty-five shillings a week and remained there for two seasons, from 1877 to 1879. Between my first and second seasons at Manchester I went to Paignton, in Devonshire, to act juvenile leads. I struggled with Pygmalion, Claude Melnotte, Bob Brierly and similar parts. Edward Terry, whom I had previously known in a private capacity, convinced me that I would do much better in character and comedy parts, and advised me to devote myself to that line of work."

"And did you follow his advice?"

"I did as soon as the opportunity presented itself. From Manchester I went to Dublin to act second low comedy parts at the Theatre Royal and Gaiety Theatre, which were both at that time under the management of Michael Gunn. After a season at Dublin I played special engagements at Liverpool, Edinburgh, and Glasgow. My first good opportunity came when I was engaged by T. C. King as the first low comedian for the theatre he was managing at Worcester. I assumed my histrionic duties with fear and trembling, and in the course of the season appeared in an exclusive round of old comedy, Shakespearean and modern roles. In fact, I had the good luck to become quite a local favorite, and was tendered a benefit at the end of the season. During the Christmas holidays there I was cast as the comedy old woman in the pantomime of Jack and Gill."

"I suppose you had your share of provincial tours?"

"I did, indeed. I often filled in the intervals between season engagements with short tours. I played Cockles in Rip Van Winkle for five or six weeks with Joseph Jefferson. On one of J. K. Emmet's tours in England I played Snow, the negro, in Fritz for four months in the provinces. Emmet was a wonderfully magnetic actor. He crowded the houses everywhere. While I was with him he never would take an encore for a song, no matter how persistent the



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applause. He was opposed to encores on the ground that any persons in the audience who were bent on hearing the song a second time could come again the following night. Another peculiarity of Emmet was that he would never allow long waits between the acts. He maintained that the people came to see the performance, and that the scenic setting was of minor consideration. So he'd have the curtain rung

up in time, no matter whether the setting was completed or not."

"What other tours do you recall?"

"During a tour with James Buchanan in It's Never Too Late to Mend, I played Jackey, and afterwards Peter Crawley. I also played a negro part in a revival of Black and White, which Wilkie Collins wrote for Charles Fechter. Among other engagements I appeared in a dual role in Joseph Derrick's Twins, and took part in the provincial production of a piece by Arthur Sketchley called Craft."

"In what other original productions did you participate?"

"I was the Carraway Bones in the original production of Turned Up at Glasgow in the Spring of 1886. I looked forward to playing the part in London, but Willie Edouin decided to play it himself there. In order to give Carraway Bones the requisite facial eccentricity, I was in the habit of enlarging my nose. In the second act I had to make a precipitate fall through a thatched roof, which caused considerable damage to my nasal enlargement. My fall brought down the house, and as that was the first night the manager was so delighted with the success of the scene that he came to my dressing-room and opened a bottle of champagne. Consequently I had no time to properly adjust my false nose before going on for my next scene. That was a fatal mistake, because Captain Medway, according to stage directions, had to shake the life out of Carraway Bones, and Bones had to shake his head violently to make the shaking seem extra vigorous. These directions were faithfully carried out, so much so that the artificial portion of my nose flew over my head, which nearly sent the audience into convulsions. We received a call after the scene, and in response to some chaff from the gallery, I assured the audience that my nose always peeled in hot weather."

"Then you never acted in London during the part of your career you have told me about?"

"No; I made up my mind that I would never appear in London until I played in a first-class part in a first-class theatre, and with a first-class salary. That opportunity did not present itself until some time after I became the character comedian of the Kendals' company. Something



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always seemed to interfere with a London engagement before that. In 1885, for instance, I received an invitation to rehearse on trial the part of the Hon. Vere Queckett in The Schoolmistress. This was no doubt due to my friend, Mr. Pinero, in whose first three-act comedy, Imprudence, I had played the part of Parminter Blake during its provincial tour. As a result of the rehearsal I was immediately engaged. One night, during the tour of The Schoolmistress, John Clayton paid a surprise visit to a North-country town. Mr. Clayton was evidently impressed with my work, for he subsequently engaged me to play Mr. Posket during his tour as Colonel Lukyn in The Magistrate. In the course of the tour he began making arrangements for me to play Arthur Cecil's roles for two years at the Court Theatre in London, when his death in 1888 put an end to my prospects of a metropolitan opening. After Mr. Clayton's death I appeared in the provincial production of Kleptomaniacs, and in the Summer of 1890 I was engaged by Mr. and Mrs. Kendal for their American tour. I was re-engaged, as you know, for their subsequent tours. In 1893 I was with the Kendals during their London season at the Avenue Theatre."

"What roles did you play while with the Kendals?"

"I played in a great variety of roles succeeding to those originally played by Mr. Hare, Mr. Mackintosh and Mr. Righton, and having occasion to originate some on my own account. Among the characters I assumed were Baron Montrichard in The Ladies' Battle, Radford in All For Her, Penguin in A Scrap of Paper, Moulinet in The Iron Master, Sam and the Colonel in The Queen's Shilling, Gunion in The Squire, Baron Crocodile in The Money Spinner, Cayley Drummie in The Second Mrs. Tanqueray, Mr. Bergus, M. P., in The Weaker Sex, Hoel Brinnlow in Katherine Kavanagh, Mr. Barker in Uncle's Will, Alfred Hart in It Was a Dream, Potter in Still Waters Run Deep, Captain Mountraffe in Home, and the title role in The Disciple."

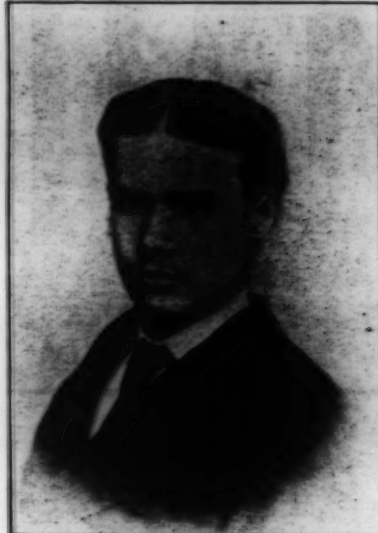
"What roles have you played under Charles Frohman's management?"

"Only three. You know I've only been with Mr. Frohman one season. My parts last season were Matthew Keber in The Bauble Shop, Montague Lushington in The Masqueraders, and the Rev. Stephen Wynn in John-a-Dreams. I shall play the two last characters during the road

season of the Empire Theatre stock company, which opens on Aug. 19. The company is to return to New York about the end of November, when I am to appear in the cast of Bronson Howard's new play."

"You attach great importance to make-up, I believe?"

"Yes, I think that half the battle is won if an actor is able to exactly indicate by mere personal appearance the character he is assuming. Make-up is so essential to success that every physical point should be accurately presented to the eye."



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The wig, the hair on the face, the nose, the eyes, and the teeth have all to be considered in the production of a natural effect. I study my character from every standpoint, and I often work from carefully prepared sketches. Patience and pains are both necessary. Here, for instance, is a portrait of myself as Gunion in The Squire, which is one of my most elaborate make-ups. Gunion, you may remember, is a man of ninety years. He is absolutely toothless, as a certain physiologist prophesied the man of the future will be. I get the striking effect of decrepitude by a careful disposition of my 'lines,' by the use of an artificial nose, and through the peculiar make-up of the eyebrows and chin—the latter an important factor in producing a stubby growth of beard. The wig which completes the illusion is a remarkable contrivance. The whole make-up takes an hour and a quarter."

"Haven't you somewhat of a reputation for noses?"

"Yes, I almost always use noses, as nature has not been over-liberal with me in that feature. A small nose is by no means a disadvantage, however, to a character actor, because it is much easier to build up than to produce the effect of diminishing that organ. There is a nose paste in general use which is very well in its way, but for long, drooping noses it is impracticable. To meet this defect I struggled for years to get something that would do, and at last succeeded. Now I can make any kind of a nose, and defy detection even in the dressing-room."

"Who do you consider especially successful in character make-up?"

"Oh, I might mention E. M. Holland and W. H. Thompson and a number of others in this country. Then we have John Hare, Beerholm Tree and Mr. Mackintosh in England. They are all experts in the art of make-up. Of course make-up alone will not suffice to attain a reputation as a character actor, but it is of prime importance."

In personal appearance Mr. Dodson is rather boyish looking, and the contrasted types of facial make-up that he is able to produce is no doubt due in a large measure to the fact that no feature of his face can be characterized as unduly pronounced. The oval portrait which precedes this interview presents a good likeness of Mr. Dodson as he appears to-day. The other three portraits show the embryo actor at twelve, seventeen, and twenty years of age respectively. Keep your eye on Dodson's portrait. You would never recognize him on the street because you happened to have seen him on the stage."

A. E. B.

OF INTEREST TO MANAGERS.

The Baltimore and Ohio Southwestern Railway have arranged to put on a train between Cincinnati and St. Louis on or about Sept. 1, leaving Cincinnati after midnight. A similar train east-bound leaves St. Louis at 3 A. M., arriving in Cincinnati at 11:35 A. M. This fine service overcomes the necessity for special train service in either direction between those two points, and theatrical companies will no doubt greatly appreciate the efforts of the Baltimore and Ohio Southwestern Railway to accommodate them.

AUGUSTIN DALY'S COMPANY.

Augustin Daly's company concluded their season at Daly's Theatre, London, on July 31, with a performance of The Two Gentlemen of Verona. Calls were made for manager and company at the fall of the curtain, and Mrs. Gilbert, although she did not act in the play of the night, appeared in street costume with the respondents and shared the honors showered upon Mr. Daly, Miss Rehan, and the others of the cast.

A LAWN PERFORMANCE AT LONG BRANCH.

Last Thursday night A Midsummer Night's Dream was performed at Hollywood Park, Long Branch. The chief parts were taken by Henry Jewett, J. W. Albaugh, Jr., Edward D. Lyons, Lizzie Hudson Collier, Nellette Reed, and Lottie Alter. The singers were from the Professional Woman's League.

GOSSIP OF THE TOWN.

Old Rube Tanner opened the Academy of Music at Fishkill-on-the-Hudson last week Monday.

Adelaide Cushman has received among other flattering offers one to play leading business at one of the principal Australian theatres. She has been successful in her work in this country, however, and will doubtless remain here.

Ellen Vockey gave a recital in the parlors of the Ocean House, Newport, recently, which was received enthusiastically.

Heywood's Celebrities have been playing at several resorts in Wisconsin.

Louis Leon Hall will not be with Walter Kennedy this season.

Edwin Forsberg will star in Forgiven this season, supported by A. Pauline Baxter, Sadie Hardy, Ella Barton, Harry Mack, Forbes Curtis, Joseph Cusack, and W. L. King.

W. H. Crane will open Colonel Sinn's new Montauk Theatre, Brooklyn, on Sept. 2 with His Wife's Father.

Handsome souvenirs will be distributed at the one hundred and fiftieth performance of Trilby at the Garden on Aug. 23.

Edythe Chapman has returned to the city preparatory to rehearsing with Robert Mantell.

Helen Tracy and her daughter, Virginia, have returned from Chicago.

A receiver has been appointed for the Allen Opera House, New Castle, Pa. Stockholders who secured this action by the court say that no account of the condition of the property has been made by the management in years.

In a note last week upon the death of William Sidney, in London, it was said that his son, Fred W. Sidney, was the husband of Kate Vandenhoff. This was an error. Mr. Sidney married Vida Croly.

Charles P. Morrison is at Long Branch directing rehearsals of Nellie McHenry's The Bicycle Girl, in which he will play the leading comedy part. Delle Jackson will be of Miss McHenry's company.

In a list of comic opera companies recently published in THE MIRROR the Oriole Opera company, under the management of Parks and Graves, was omitted. This company is reported to have done a good business since its organization last November.

Florence Bindley will open her season at the Academy of Music, Jersey City, in the new Captain's Mate on Aug. 31.

Lorena Atwood, engaged for leads with J. B. Sparrow's Jack Harkaway, has canceled her contract and may soon be seen on the Pacific coast.

Ida Sollee left Jacksonville, Fla., on Sunday for New York by the *Brooklyn*.

Lillian Russell contemplates doing an operatic version of Peg Woffington.

Paul Lalonde, who has been spending his holidays in the city with his parents, left last Wednesday for Paterson, N. J., where he opened the season with Hi Henry's Minstrels.

The season of Rhea will open on Sept. 19 in Josephine, Empress of the French.

The Chieftain will open at Abbey's Theatre on Sept. 9.

Charles Walcot's kindly features will be recognized by more than one generation of playgoers,

as his career on the stage dates back many years. For a long time Mr. Walcot has been a valued member of the Lyceum Stock Company, where he lends dignity to whatever part may be assigned him. Mr. Walcot is a large man of stately appearance; an actor of much intelligence and refinement, and is a favorite with the Lyceum audiences. It is hoped—and it is most probable—that he will continue with the Lyceum company for many seasons to come.

In these days of anglomania it is refreshing to note one actress who goes abroad and returns to have her costumes made here. Jennie Yeamans, who is to be in Peter F. Dailey's company in The Night Clerk this season, has just returned from Europe and made the New York Customs authorities gasp by declaring that she brought no dutiable goods. Her part in The Night Clerk calls for superb costumes, but they will all be the product of American hands and brains.

For several days Robert Hilliard has been personally conducting rehearsals of Lost—24 Hours at Central Hall. His season will open on Aug. 26 at Troy, and a week later he will return to the city to fill a three-weeks' engagement at Hoyt's Theatre.

There is a rumor that Syracuse may have a new first-class theatre before long.

John L. Kerr, the general representative of the Wagner and Reis circuit, is in town.

La Shelle and Clark will present Frank Daniels in The Wizard of the Nile at Wilkes-Barre, Scranton and Harrisburg, Pa., before the regular production of the opera announced for Sept. 30 at Pittsburgh. Musical rehearsals will begin on next Monday at the Casino in charge of Victor Herbert, the composer, and Frank Palma, the musical director.

E. D. Shaw, Bus. Mgr. Felix Morris. MIRROR.

A TRIBUTE TO SARDOU.



A recent issue of the *Paris Figaro* contains an interesting leading article apropos of the late nomination of the distinguished playwright, Victorien Sardou, to the rank of Commander of the Legion of Honor. The writer of the article claims that this distinction has been paid the dramatist by the French Government to please public opinion, pointing out that a reaction is now taking place in Sardou's favor after a long period of hostility. The writer goes on to say:

"Sardou has experienced all the enmities that a dramatic author can experience from the anonymous mosquito bites of the petty theatrical scribblers to the direct attacks of the influential critics. They all seemed to hate him for one reason or other. They reproached him chiefly with endeavoring to be successful, with prostituting his natural gifts, and with turning the art of the theatre into a business. His fellow-playwrights accused him of plagiarism. The politicians hated him for his political satire *Rabagas* and for his picture of the revolution *Thermidor*. Sardou was declared by all to be inartistic and an enemy to the community.

"This was a double injustice. Sardou is an artist in a high degree and in many ways although his practical genius has never permitted him to soar to the higher regions of art. He is industrious and always eager to finish his work. He despises idle and pretentious inpotency, yet even in his spectacular pieces which he desired to see succeed and for which he sacrificed many artistic schemes, he was never entirely inartistic. He is not a stylist but, then, no dramatic author—no true dramatic author, none of those who were born for the theatre and who have the gift for it has been a stylist.

"Sardou has the gift of the theatre in as great a degree as any of those playwrights who have had it in the past, even as much as the greatest. He has this gift in a stronger degree than any of his contemporaries although he is not the best among them. We can all appreciate the distance he is from Augier, the dramatist of the middle classes, and from Mr. Alexandre Dumas, the brilliant theoretician. But as a master of the art of producing the scenic illusion, the art of obtaining a powerful hold upon the spectator, the art of giving life, temporary or permanent to imaginary beings, the art of compelling the attention of an audience during three long hours and keeping it always attentive and never wearied—in all of these parts he has never been surpassed and never equalled by anybody.

"I do not say that the author of *Pattes de Mouche* is as clever as Scribe; he is more clever. He is even too clever, for instance the plays *Nos bons Villageois* and *Divorçons* exhausted all his resources. He spoiled an excellent comedy of manners in mixing up with it a drama of adventure. And yet this is the same man who leaps from pure realism to the highest romanticism, writing such historical epochs as *Patrie* and *la Haine*, which recall to mind not only the elder Dumas and Merimée but the great works of the Renaissance and the seventeenth century in Spain. *Patrie*, compared with which the drama of Victor Hugo seems insignificant, *la Haine*, in which French art is tempered by the Italian spirit of the Middle Ages.

"In these plays the historian dominated the playwright—for Sardou's first passion, perhaps the strongest of his life, has been history. Sardou was taught by his father to study history with that exactness and intelligence which would have made of him an ideal historian. But he understood that managers are skeptical, and he started by writing plays of intrigue in which, in fault of ancient history, he put contemporary history, waiting the day when he could impose his terms on the distrustful managers. That is why after writing *la Taverne des Etudiants* he waited fifteen years to have *Patrie* produced. But after *Patrie* how glad he was to revive history on the stage. Historical manners, sentiments, costumes and furniture! He wrote *la Haine*, *Les Pres Saint-Gervais*, *la Tosca*, *Theodora*, *Cleopatra*, *Thermidor*, *Madame Sans Gêne*, typical epochs evoked by a learned historian and a very clever playwright—an association that is so rare that it is unique. And not the least remarkable feature about Sardou's work is the brilliancy and facility of his dialogue, in which respect he resembles *Beaumarchais*.

"This is the man who has been so harshly treated by judges that will long be forgotten when Sardou's plays will still be read and acted with pleasure and instruction. Victorien Sardou has labored for posterity, and that is why his work has received public recognition from the Government."

THEATRICAL MECHANICS.

Theatrical Protective Union No. 25, of Rochester, has submitted to the managers of that city a wage scale and regulations which the managers, it is said, decline to sign.

ENGAGEMENTS.

Lulu Hashaw, a recent graduate of the Lawrence School of Acting, has been engaged for Mlle. Rhéa's company.

Jane Grafton has signed as leading woman with Max Rosenberg's Stock company at the Arch Street Theatre, Philadelphia.

Frederic W. Kensil has signed with Rhéa to play Eugene in *The Empress Josephine*.

Harry Sweatnam has been engaged for his second season as advance agent of Morrison's Faust company.

Julia Romaine has joined The Dazzler company in New England.

Bessie Grayson, last season with the Seabrooke Opera company, has been engaged by Tim Murphy for The Texas Steer.

W. H. Thompson has signed with A. M. Palmer for next season.

D. O. Farrell has been retained by Francis Labadie to go in advance of a musical organization he will take on the road next season.

Eva Taylor, who played the leads in *Hands Across the Sea* and other productions of merit, has signed for J. B. Sparrow's presentation of Jack Harkaway, as also have H. H. Horton and Andrew Kierney, thus completing a large and strong organization.

Marion Lester returned to New York from Asbury Park last week to seek engagement for next season.

Helen Lind, Joseph Winter, J. N. Drew, and Atkins Lawrence have been secured for Robinson's *Ride for Life* company.

Griffith Evans will be in Lillian Lewis' company.

Charles P. Oliver has signed for the Robertson repertoire company.

Alma Earle will play soubrette roles in the Brooklyn Handicap.

Marie Arkwright has signed for Lothrop's stock.

Ira Donnetti, Anna Bryce, Maud Douglas, Charles H. Manger, Rosa Good and Mamie Corrie will go with The Newest Woman.

Lula Hopper, Louis Shea, Thomas David, and C. B. Morton will join The Brooklyn Handicap.

May Galyer, Lilian Mortimer, Alice Grey, F. W. Kensil, Richard Sherman, Dave Whiteley, and Adelbert Knott have signed for Montgomery Irving's *Prince of the Mountain* company.

Nat M. Wills and Dave J. Halpin will be featured with The Prodigal Father next season.

George S. Bliss has signed for Tim the Tinker.

Selby Tapsfield has engaged with W. E. Gorman for A Green Goods Man next season, which will be his fifth under Mr. Gorman's management.

The cast of Hoyt's play, *A Contented Woman*, includes Frank Lane, W. H. Currie, George Ober, Will H. Bray, Sallie Scales, Marie Uart and others.

Geraldine McCann, Fanny Johnstone, Sadie McDonald, and Louis Harrison have been engaged by A. M. Palmer for Nye and Potter's musical comedy, *A Stag Party*, which will be produced in Boston on Oct. 4.

Alma Kruger has been engaged as leading lady of the Louis James company. Guy Lindsay will be the leading man.

Robert Neil has re-engaged for the leading heroic role in *The White Squadron*, which will open season at New Bedford, Mass., on Aug. 17.

Edwin Wallace and his wife (Katherine Horan) have signed with Frederic Bond for this season, and will open in *Fresh*, the American.

Mattie Keene has been engaged by A. V. Pearson for leading business in his stock company. Miss Keene has been for a number of years at the head of her own company, playing in repertoire on the Western coast.

Major Gilmour will go ahead of The Scout next season.

Edward W. Hume has been engaged by A. V. Pearson for the latter's special company.

Charles B. Hawkins has been engaged by A. M. Palmer and Edwin Knowles for The Great Diamond Robbery.

J. C. Padgett has engaged with John Drew's company.

George D. Davis, late of Edward Harrigan's company, has signed with Katie Emmett.

Percy Plunkett has signed with Charles T. Ellis to manage the stage and play the principal old man's part. Mr. Plunkett is recovering from a recent accident.

Irene Franklin has been re-engaged for The Prodigal Father.

Kenyon Jones has been engaged by Manager Ferd. Noss for The Kodak.

Fred. Eustis will succeed Adolph Bauer as musical director of the Della Fox Opera company.

Alexander Gaden has been engaged to play juveniles with the Lothrop stock company, opening at Boston on Aug. 19.

Ella Fontainebleau has signed with C. F. Lorraine to play the part of Jennie Primrose in McCarthy's *Mishaps*.

J. T. Burke will stage-manage The War of Wealth for Jacob Litt this season.

Lizzie Creese will be in the cast of Shaft No. 2.

Madeline Lack has been engaged by J. M. Hill for the production of the new play, *The Capitol*, by Augustus Thomas, at the Standard Theatre, on Sept. 9.

Walter Allen has been engaged to play the role of Ptolemy, King of Egypt, in *The Wizard of the Nile*, with Frank Daniels. Ptolemy is the second character in the new Smith Herbert opera.

PROFESSIONAL DOINGS.

Jule Walters will open his season with his new play, *A Money Order*, at Pullman, Ill., on Aug. 17. Mr. Walters has made arrangements to take a number of newspaper men and friends to the opening, having chartered a special car for that purpose. Elmer J. Walters will be the representative in advance.

Charlotte Neilson Morghan, professionally known as Charlette Neilson, and Joseph H. Neill, were married in the chapel of the Church of the Heavenly Rest in East Forty-seventh Street on Wednesday. The bride played in Shenandoah last season. The groom is a wealthy coffee planter of Guatemala.

Thomas Keene will open his fifteenth season as a star on Aug. 26 at Bangor, Me., and on Monday, Sept. 9, will come to this city to begin an engagement at the Harlem Opera House. His repertoire this season will include *Hamlet*, *Richard III.*, *Othello*, *The Merchant of Venice*, *Richelieu* and *Louis XI.*

Mattie Byrne, the youngest of the Byrne Brothers, has withdrawn from the 8 Bells company, and will go with the Spider and Fly.

Minnie Radcliffe, who has been stopping at the Plaza Hotel, Asbury Park, for the last three weeks, returned to New York Monday. Miss Radcliffe will play the leading business with Sol Smith Russell next season.

R. B. Marsh telegraphed last week from Detroit: "Cora Van Tassel and William Stuart opened their season at the Whitney Grand in Tennessee's Pardon to the capacity. The play was seen for the first time in this city, and made an instantaneous success. Miss Van Tassel has introduced her singing and dancing specialties into the play, which materially strengthen it."

Tompkins' Black Crook company will open its season and the season of the house at the Bijou Theatre, Brooklyn, on Aug. 24. The tour has been booked by Edw. J. Abram. The tour is booked solid until May 9.

The Digby Bell Opera company will open season on Sept. 30 in Poughkeepsie, in The Tar and Tartar, in which Mr. Bell will play his old part of Muley Hassen.

Laura Joyce Bell will also be seen in her former part, and the company, which is said to be a good one, will include Josephine Knapp. Mr. Bell is one of the ablest singing comedians in comic opera.

Some time ago he won a reputation for artistic work in congenial comedy roles in various dramatic productions. Since then he has been identified with leading comedy roles in comic opera.

Estelle Clayton has sued A. M. Palmer, claiming \$20,000 damages for the alleged conversion of theatrical properties. She claims that Mr. Palmer held effects of The Viking, thereby preventing her from keeping an engagement at Miner's Theatre, Newark. Ex-Judge Dittenhoefer, for Mr. Palmer, has secured an order from Judge O'Brien requiring Miss Clayton to furnish a bill of particulars.

In Old Kentucky will open a limited engagement beginning early in September at the Fourteenth Street Theatre.

Dan'l Sully writes that his coming tour in A Social Lion is well booked, and that he opens in the latter part of August.

Ione T. Fuller has been released by Francis Labadie, so that she may join the Southers-Price company.

Owing to the continued illness of Harriett Ro. well, her husband, Francis Labadie, finds it impossible to take his company out as usual this season. All arrangements had been made to produce a new piece called *Adams*, by George Sipsheer, of New Orleans.

H. Quintus Brooks will go in advance of the *Girl I Left Behind Me* the coming season, his work with that company last season having proved thoroughly satisfactory.

The Comtesse de Castelvécchio gave an entertainment at Edgemere, Long Island, Wednesday evening. The programme consisted of recitations and piano solo by the Comtesse; Picking up the Pieces, a dialogue, and the comedietta, *The White Carnation*, acted by the Comtesse, Catherine Lewis, and L. M. B. Pratt. The performance concluded with the recitation, "Perdita," by the Comtesse.

Gussie Gardner, who has been engaged for the soubrette part in *The Midnight Flood*, has returned to New York after a visit to her sister in St. Paul.

The Northern Fast Mail company began season at the Academy of Music, Chicago, on Sunday. Martin Golden is business-manager for Lincoln J. Carter.

E. J. Dellinger, manager, telegraphed last week from Batavia: "Professor Lee, hypnotist, played a week's engagement at Dellinger Opera House to big business. On Friday and Saturday there was standing room only."

Sydney Chidley is at work on a new interior scene for *The Merry World*.

Jacob Litt has returned from a two months' pleasure trip abroad. He says he has secured a strong line of bookings for his theatres in St. Paul, Minneapolis, Duluth and West Superior. He will devote his time at present to *The War of Wealth* and Gus Heege's new play, *A Genuine Gentleman*, both of which open soon.

Oliver Jurgensen invites offers for services as agent or manager. Last three seasons in advance of Charles Frohman's *Lady Windermere's Fan*, *The Girl I Left Behind Me* (No. 1), and *The Amazons*. Address, P. O. box 73, Beresford, S. D.



William Pruette, who was the original Rob Roy in the production of the comic opera thus entitled, has been making new friends during the Summer in St. Louis, where he has appeared in a repertoire of operas at Uhrig's Cave.

Harry Keady, a member of the Summer opera company appearing in Kansas City, was overcome by the heat while in a cable car last week and removed to a hospital, but has now recovered.

Baby Bennett, a remarkably clever child, has come to New York from St. Louis with her mother, Mrs. S. Moxter. Baby Bennett has met with great success in St. Louis—where there is no Gerry—giving her songs, dances and refined specialties.

Gus Pixley arrived from London recently. Mr. Pixley did his specialty at the Alhambra, London, on Saturday, July 27, making a hit, and he received a most flattering offer for a continued engagement. He was forced to refuse, having already closed with The Passing Show, with which he will open on Aug. 31.

George H. Walker, manager of the Grand Opera House, San Antonio, recently stopped a pirated version of *Trilby* in Little Rock, Ark.

The other day W. B. Seeskind, who is spending the Summer at Long Branch, was making the trip to New York with Oscar Hammerstein, A. H. Judah, and Oliver Byron. They were watching the trial race of the *Defender* and *Vigilant* and were commenting on the merits of the two yachts. As the *Defender* drew ahead Manager Seeskind observed: "That reminds me of the race for popular favor in which the American Theatrical Exchange leads all competitors. It is the defender of the interests of reputable managers, and it is ever vigilant in promoting their welfare."

Emma Wesner has been granted a divorce by Judge McAdam from Theodore C. Lefevre.

Mr. and Mrs. Russ Whytal are living at Bay-side, L. I., where they have taken a pleasant cottage. Mr. Whytal is taking much interest in his garden, and now that he has assured himself from personal experience that he can raise almost any vegetable or fruit at an expense of a trifle over three times what it would cost in the New York markets, he feels that he is on the high road to wealth. Mr. Whytal's play, *For Fair Virginia*, which made so pronounced a hit at the Fifth Avenue Theatre last Spring, has been booked by Manager Frank G. Cotter in most of the principal cities, and only in the best theatres. The route is virtually complete, only a date here and there being open, and most of these being in negotiation. The cast, good as it was at the Fifth Avenue, will be strengthened very materially.

Lewis Morrison began rehearsals of his own and his No. 2 Faust companies at the Depew Opera House, Peekskill, on Friday. The No. 3 company will rehearse in Chicago. Mr. Morrison will open his season at the Grand Opera House, New York, on Sept. 9. His repertoire will consist of *Faust*, *Richelieu*, and *Yorick's Love*. The No. 2 company will open its season at the Park City Theatre, Bridgeport, Conn., on Sept. 2. The No. 3 company will open in Wisconsin about Aug. 26. These three organizations will cover every state and territory, and the Dominion of Canada. All three of these companies will be equipped with new scenic plants.

Arrangements have been completed for a tour of The Irish Corporal. A Westerner has secured from C. R. Gardiner the right to produce it and has placed the routing and engaging of the company in the hands of Rich and Maeder. A. S. Seer and Company have contracted for the lithograph work. The play has been so changed that a strong leading man is required for the principal part, instead of an Irish comedian.

Trilby, with Edith Crane at the head of A. M. Palmer's company, now at Chicago, opens in San Francisco on Oct. 1.

Tony Pastor opened his season last week Monday at Elizabeth, N. J., before one of the finest audiences ever gathered in that city. Mr. Pastor's present company is one of the best he ever had on the road.

Sydney Booth, assisted by Mr. Nichols and Misses Ewald and Olney, has organized a programme of farce, comedietta, scenes from plays and music for Summer entertainment at New England resorts.

The Lyric Theatre, Hoboken, will be formally opened on Sept. 12 with a three-nights' engagement of The Bostonians. Other attractions booked for the season are Minnie Maddern Fiske, *The Fatal Card*, *A Milk White Flag*, *The Girl I Left Behind Me*, Robert Mantell, Nellie McHenry, *For Fair Virginia*, Trilby, and Captain Paul.

Florence Hamilton has been offered the leads of Hopkins' new stock theatre, Connecticut, for the season.

THE FOREIGN STAGE.

ELLEN TERRY'S NEW CURTAIN-RAISER.

LONDON, July 22.

Last Wednesday we saw at the Lyceum the one-act play, *Journeys End in Lovers' Meeting* by John Oliver Hobbes (Mrs. Craigie). The part suits Ellen Terry like the proverbial glove. She scored an instant success in it.

As soon as the curtain rises, Lady Souprrie (Miss Terry) returns from a ball to which she has been taken by her husband. The couple, who are supposed by the world to have made a happy marriage, are not exactly like two doves in a nest. Indifference on the lady's part and boredom on the husband's have done their work, and they have drifted apart. At the ball, Lady Souprrie's beauty had made a marked impression on Captain Maramour, her husband's friend. They had waltzed and had sat out dances together—a harmless but injudicious flirtation. It has, at any rate, no significance for Lady Souprrie. With Maramour it is different. He is bold enough to call while Sir Philip Souprrie is at his club, and bolder still when he frankly owns his passion for his friend's wife. The denouement might easily become a tragedy. Sir Philip's step is heard on the stair. The lover is immediately hurried into the library. The husband has returned earlier from his club than he expected. To-night the charm of the old days steals over him, and he frankly confesses that he wishes to regain his wife's love. She is cynical; but her interest in his protestations manifestly grows when he refers to the happy times when they used to read Tennyson together. The volume is in the library. Shall he go and fetch it? "No, no," she says, startled. She is tired; he must leave her now. But he is extremely loth to depart, and still talks of the good old times. He will fetch that volume from the library and read it to her. Seeing that it is no use to oppose him further, Lady Souprrie promises to allow him to get the book, but stipulates that he shall be blindfolded. As she opens the door of the library the concealed lover creeps out on tiptoe; Lady Souprrie relieves her over-charged feelings by hysterical laughter, and when Sir Philip asks for an explanation she says: "I am so glad you found that book," and falls into his arms as the curtain drops.

Frank Cooper played Sir Philip and Ben Webster Maramour. W. B. S.

NOTES FROM AUSTRALIA.

SYDNEY, N. S. W., July 8.

George Edwardes' Gaiety Girl company has come, been seen, and conquered. As I mentioned last month, their Sydney season at Williamson and Musgrove's Lyceum Theatre opened with *The Gaiety Girl*, which ran to bumper houses for three weeks, at the end of which period the support of the public was as hearty as at the outset.

On Saturday last *In Town* made its first Sydney bow before the largest house ever known here; and though it is certainly a "one man" show the others of the company being mere satellites round Louis Bradford as Captain Codrington. It was received with every mark of appreciation by a critical first-night audience.

In *The Gaiety Girl* the pet of the public was undoubtedly Grace Pallotta, who made a great hit as the French maid. It may safely be said that, apart from other merits, a handsomer lot of thespians have never visited the Antipodes.

GAIETY TOUR EXTENDED.

En passant, I may state that the tour has, by arrangement with Mr. Edwardes, been extended for a further six weeks.

At George Rignold's *Her Majesty's*, Mr. and Mrs. Arthur Dacre have been playing to rapidly increasing business. Their season opened with *A Scrap of Paper*, which ran for a week and has been followed by the Haymarket success, *A Bunch of Violets*. On Saturday next *Belasco* and *De Mille's* drama entitled *Men and Women* is to be staged. Following the Dacre's season George Rignold will revive either *Youth* or *The Silver King*, with a further likelihood of *The Silence of Dean Maitland*, a local dramatization.

Maggie Moore (Mrs. J. C. Williamson) has concluded her Sydney season at the Royal and is now at Newcastle playing *Sweet Innisfail* to good business.

NELLIE STEWART TO TOUR AMERICA.

Nellie Stewart's farewell benefit, prior to leaving for England netted £200, the whole of which she distributed among the destitute children of Sydney. After a few months' rest, it is Miss Stewart's intention to visit New York with a company and star in *Ma Mie Rosette*. As Rosette is one of her most charming creations on the Australian stage, I fancy New Yorkers will appreciate both opera and artiste. Should this prove so "Our Nellie," as Australian playgoers call her, will stay in the States for two years.

Ralph Lumley's *Thoroughbred* is to be staged by the Brough and Boucicault company at the Melbourne Princess's. William Elton has been specially engaged for J. L. Toole's part. Mr. Elton, who is engaged for the next Christmas pantomime at London Drury Lane, informs me it is his intention, if possible, to return to England via New York. It is seven years since he was in your city, when he played at Wallack's Theatre.

Charles Arnold has arranged with Mr. Bonamici for a South African tour, and will leave by next mail boat. His repertoire is to include *Captain Fritsy*, *Rip Van Winkle*, and *Hans the Boatman*.

Grace Noble, who has achieved many notable successes during her all too brief Australian sojourn with Messrs. Brough and Boucicault's company, returns to England in September, Hilda Spong, an Australian-bred actress, taking her place in the company.

Bland Holt has purchased the Australian rights

of Shirley and Landeck's new drama, *Saved from the Sea*.

VALUABLE KANGAROOS.

Some interesting figures re the Australian boxing kangaroos and their commercial value came to light during the examination of Richard Philip Kenna, erstwhile partner with Joseph McMahon as theatrical manager. The prices paid originally for the four kangaroos which visited America ranged from £4 to £10, and after receiving £400 from exhibiting them, they were sold for £500, £350, £100, and £90.

The Esty-Marsh Concert company are again in Sydney, and their Saturday night concerts at the Town Hall are an immense draw. Mrs. Marsh (Alice Esty) holds a reception at her hotel to-morrow in honor of the American Independence.

Messrs. C. J. Stevens and Howells of Adelaide have engaged the following ladies and gentlemen for an Australian concert tour in June next: Misses Thudicum and Marion Mackenzie, and Messrs. Edward Branscombe and Douglas Powell.

Juliet Wray, a Victorian singer, has been engaged by Messrs. Williamson and Musgrove as a principal of their comic opera company. Some hitch has occurred in the importation of Mlle. Farina, the prima donna, who was to have succeeded Nellie Stewart.

L. J. Lohr is at present in Sydney, and regrets that he had no American star for the Fourth of July. He will be remembered as manager for Mrs. Brown-Potter, Charles Arnold, Locke Richardson, Frank Lincoln, Carl Hertsy, and Madame Antoinette Sterling.

Madame Belle Cole announces her intention of revisiting Australia in a year or two, working in an African tour on her way out here.

George Leitch has been in Sydney for the last month getting a company together, and rehearsing for the first production of his new drama, *The Land of the Moa*, which is to take place on the 22d inst. at Wellington, N. Z. Dates have also been booked for Sydney, Melbourne, and Adelaide. E. NEWTON DALY.

MELBOURNE, July 8.

A great crowd assembled at the Princess Theatre to witness the opening production of Sydney Grundy's new play, *The New Woman*. It is full of laughter and fun. Mr. Boucicault assumes the chief male part most delightfully. Miss Noble's acting is very clever. Miss Talbot, Miss Geraldine Olliffe and Mr. Cecil Ward all act up to perfection. Brough and Boucicault have made arrangements for a series of new plays, so *The New Woman* will only be produced for six nights. The next piece will be *Sowing the Wind*.

Bland Holt played his trump card when he produced *The Fatal Card*. It has been drawing crowded houses at the Royal nightly. Mr. Holt seems to know what suits the Melbourne playgoer. Hilda Spong is at her best as Margaret Marable, and as Gerald Austin, W. E. Baker plays the hero to perfection. Albert Norman and J. Congrove are a pair of most finished villains. Mr. and Mrs. Bland Holt put a lot of fun and life into the piece. The scenery is painted by Mr. Spong, and is very pretty. *The Fatal Card* will be withdrawn after Saturday night when *A Million of Money* is to be produced.

The Harry Rickards company are still running to good business at the Opera House. Fresh faces are forthcoming every week. The new ones this week are Ida Rosilyn, a high-class song-and-dance artist. Messrs. McKisson and Kearnes made their appearance after a successful tour through India.

Mr. J. W. Winton, as a ventriloquist, is still a great favorite. Rose Abbot, Priscilla Verne, Bella Perman, Ada Barker, Messrs. Duncan, Fitzmaurice, Pope and Sayles, Will and Percy Pitzer are still on the list of performers.

The Oxford Theatre has been reopened by Frank Clark, who has taken a lease of this house instead of the Bijou Theatre. Ada Colley as a soprano is very charming, and Wallace King is a very good tenor.

Harry Shine is back again in Melbourne, and made his appearance on Saturday night.

Will Whitburn in his new burlesque, *The Fatal Dart*, is very funny, and is well supported by Frank Black, Dora Busch, Bella Leopold, and the Gray Sisters all do their turns creditably.

The new prima donna of the Royal Comic Opera Company, Madame Marie Varina, is expected to arrive in Melbourne by the next Orient mailboat.

Messrs. Williamson and Musgrove marked the Gaiety company's success in Melbourne and Adelaide by an all-round increase of ten shillings a week in the salaries of the choristers.

It is stated that George Leitch and Mansfield Rose are more than likely to try a dramatic season at the Alexander Theatre, which has been unoccupied for a long period.

The late Violet Varley was to have a concert given her in the Melbourne Town Hall prior to her trip to England at the end of the season.

The Gaiety company have been invited to a dinner given by the Mayor of Sydney in their honor.

Messrs. Musgrove made £800 out of the Gaiety season in Adelaide.

Messrs. Brough and Boucicault have secured the rights for the colonies of the new play, *The Notorious Mrs. Ebbsmith*.

JAMES M. ROBISON.

NOTES FROM ABROAD.

Gustav Von Moser recently produced his one hundredth play.

In the ballet *Venus*, recently produced at La Scala, in Milan, the principal scene brings in a corps of women bicyclists arrayed in sensational costumes.

Sir Arthur Sullivan is writing the music for a ballet to be given at the Alhambra Music Hall.

Christine Nilsson has just revisited Sweden,

after an absence of eight years, to attend her nephew's wedding.

Miss Howell Hersee, of the D'Oyley Carte company, will marry C. L. Hemmerle, the well known English cricketer.

M. Martel, of the Comédie-Française, is about to retire after twenty-five years' service. He will receive a benefit, as he is a *densionnaire*.

Mrs. Langtry was at the opening of the New Lyric Opera House at Hammersmith, London, and spoke an address written by Wilson Jones. Every line and the sentiment was cheered to the echo by the crowded and enthusiastic audience. Mrs. Langtry was presented with a handsome bouquet, bound with ribbons of fawn and turquoise, her racing colors, by Acton Phillips, the owner and manager of the new house.

WAGENHALS AND KEMPER'S ENTERPRISE.

Lincoln A. Wagenhals and Collin Kemper returned last week from the West where they have been taking a fortnight's rest since the closing of their season of Summer stock work in Kansas City.

"We had a delightful Summer in Kansas City," said Mr. Wagenhals to *THE MIRROR*, "playing six weeks at the Coates Opera House, a week on the road and three weeks at Fairmount Park, a suburban resort near Kansas City, where we gave big *al fresco* productions of *A Midsummer Night's Dream* and *As You Like It*. They were both great successes, the *Dream* being continued for two weeks to great business. The company gave excellent satisfaction and was cordially treated, its members being shown a great deal of attention socially during their stay.

"We are back here preparing for our season with Louis James, which will open early in September. Mr. James has been spending the Summer on his ranch, South of Kansas City. We expect him here soon, when the company will commence rehearsals. His tour is all booked and will extend South as far as New Orleans, and to the Pacific coast. We are going to give him a very strong company and will produce every play in his repertoire with special scenery and elaborate costumes. During the season he will be seen in *Virginius*, *Othello*, *The Merchant of Venice*, *The Robbers*, *Macbeth*, *Hamlet* and a new play which is being written for him. The special features of the repertoire will be *Virginius* and Schiller's tragedy, *The Robbers*."

REFLECTIONS.



Madeleine Bouton, the handsome and clever actress, who was a member of A. M. Palmer's stock company last season, returned from Paris on the *St. Louis* last week. Miss Bouton has been enjoying herself abroad this Summer, and has also procured some very chic gowns which reveal the latest ideas in Parisian fashions. Miss Bouton will appear at Hoyt's Theatre with Robert Hilliard in September. Miss Bouton's stage style and appearance are dashing, as she evinced last Winter in *The New Woman* at Palmer's, where the audiences, as well as the old Colonel, agreed that she was "the best of the lot."

The New Boy, with Bert Coote as the star, under direction of Gustave Frohman, will open at the Grand Opera House, New Haven, on Aug. 22. The cast includes Homer Granville, Duncan B. Harris, Emile La Croix, C. H. Truesdell, Julie Kingsley, Cissy St. George, and Louise Douglas, with O. E. Hallam as manager and Henry S. Alward as business manager.

Mrs. Phineas T. Barnum, widow of the great showman, and Demetrius Lambron Callias Bey were married in New York last Wednesday. A civil ceremony was first performed in the office of Lawyer George P. Ingersoll. The religious ceremony was performed in the Greek Church Agia Trias, in West Fifty-third Street. The groom is a native of Polihito, on the Island of Mytilene, in the Turkish archipelago. He is a Turkish subject, a man of wealth, and has been highly honored by the Turkish Government. The parties met in Egypt a year and a half ago.

A new theatre has been built in a business block in Cambridgeboro, Pa., by J. Sayles, and will be managed by H. B. Wilber.

Frank Sheldon is managing a company that is playing *The Gypsy Girl*, with Ida Lynn as the star.

The Lyceum Theatre company will play next week in Denver, Col., and open in Chicago on Aug. 26 at Hooley's. The Empire Stock company will begin their Chicago engagement the same night at the Columbia.

Rehearsals of Katie Emmett's new play, *Chat*, an American Boy, commenced yesterday under the direction of Hubert Sackett.

W. J. Block, former manager of the Herald Square Theatre, is in the city.



John Craig, a cut of whom appears above, has been a prominent member of Augustin Daly's company for several years, playing both in New York and London. The story goes that he was born in Texas and spent all his youth on a ranch, seeing his first play—*Virginius*, by the way, with Frederick Warde in the title role—at the age of eighteen. He was a member of this tragedian's company in a small capacity for a while, and then went with the MacLean Prescott combination, in which he was rapidly promoted as his ability revealed itself. Mr. Craig is yet a young man, fine-looking, and well suited to Shakespearean roles, although his abilities are not confined to that line of parts by any means. He will continue with Mr. Daly next season.

Owing to the extensive alterations in Wagner and Reis' *Elmira* house, it will not be ready to open before October.

John Kellard is negotiating to play *Svengali*.

Sidney R. Ellis one day last week while at his desk at the American Theatrical Exchange suddenly missed his watch. He hastily went to his hotel and was agreeably surprised to find it where he had left it, on the dressing table. It is a stop watch, and this, Mr. Ellis thinks, accounts for his finding it where he left it.

Jules Turnour, mail and route card agent of the Ringling Brothers' Shows, has issued a very neat route card, bearing at its head the grouped portraits of the Ringling Brothers.

Edmund Gerson has engaged by cable the celebrated Italian premiere danseuse Amalia Maderoff from the Scala, Milan, and the San Carlo, Naples.

Frank Hennessey, of the Bastable Theatre, Syracuse, is in New York attending to his bookings.

John Whiteley, representing Gus Heege, is in town.

Charles H. Plummer, late manager of the Grand Opera House, Syracuse, is in the city.

W. H. Thompson, having been unable to secure a release from Charles Frohman, will not be with A. M. Palmer.

Alfred E. Aarons will open the Gaiety (St. James' Hall) in September with *The White Crook*.

Georgia Caine, the pretty eighteen-year-old daughter of George Caine, of W. A. Brady's forces, will essay comic opera for the first time next season. She has a sweet, sympathetic voice and an attractive stage presence. She will sing the part of Prince Mataya in the Wang No. 2 company.

Charles Bryde, A. J. Lynam, R. S. Davenant and John Eichberger, the Mirror Quartette, sang at the production of *As You Like It* on the Stevens lawn in Hoboken.

Sidney R. Ellis will begin rehearsals of *Darkness* on Aug. 14 and for Bonnie Scotland Aug. 19. Manager Ellis will have seventy people on his salary list the coming season. The scenery for Bonnie Scotland has been completed. Manager Sidney R. Ellis expresses himself as greatly pleased at the artistic result in reproducing correctly the historic landmarks of the Land of the Thistle, where the action of the play occurs.

To Lease on Royalty.—The Boundary Line. Comedy-melodrama. Star part for sourette. Apply to Albert Ellery Berg, Mirror office.

Edwin Rostell has engaged his company and will open season on Sept. 10 at Muscatine, Ia. His repertoire will include *Hamlet*, *Richelieu*, *Othello*, *Shylock*, *Richard III.*, and *Romeo and Juliet*.

C. P. Salisbury, manager Exposition Music Hall, Milwaukee, was in town for a brief visit last week.

Allie Marshall, who is the guest of J. Aldrich Libbey and Mrs. Libbey, is to be married at their residence on Thursday, Aug. 15, to H. E. Hickox, of Cleveland. Miss Marshall has lately been a member of The Sphinx company.

Gertie Palmer has been engaged for the sourette part in *The Man About Town* and will fill in the intermediate time at Keith's this week.

As You Like It was performed on Mrs. M. B. Stevens' grounds in Hoboken last Thursday. The cast was: Rosalind, Marie Wainwright; Jaques, Lawrence Hanley; Orlando, Nathaniel Hartwig; The Banished Duke, Evelyn Evans; Duke Frederick, Erskine Lewis; Oliver, Carlton Wells; Touchstone, Frederick Bond; Adam, Ernest Elton; Le Beau, Charles Monteith; Silvius, Henry Doughty; Corin, Logan Paul; Amiens, Arthur Stanford; Jaques Du Boys, Arnold Reeves; William, Hawley Franks; Eustache, Herbert Carr; Charles, the wrestler, Montgomery Irving; Celia, Isabel Pitt Lewis; Phoebe, Milly James; Audrey, Amy Lee.

Maggie Leland has been engaged for the ingenue part in *Miss Harum Scaram*.

SUMMER SUBSCRIPTIONS.

Professors going out of town for the Summer may subscribe for THE MIRROR from this office for one, two or three months upon the following terms: One month, 50 cents; two months, 90 cents; three months, \$1.25—payable in advance.

CORRESPONDENCE.

ALABAMA.

GADSDEN.—KYLE'S OPERA HOUSE (Charles L. Leon, manager). Work on this house is rapidly nearing completion, and when completed it will be the handsomest house in the State. Mr. Leon is now busy arranging a concert for the benefit of the Episcopal Church pipe organ on 9. He will be assisted by a double male quartette and the Elliott silver cornet band. Miss Annie F. Young in costume recital 14.

ARKANSAS.

LITTLE ROCK.—GLENN PARK THEATRE (Jack Williams, manager). No. 1000 Park Drive, in preparation to vary large business week ending 3. The same co. will appear for another week, commencing 5.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager). House dark week ending 3. Hoyt's A Black Sheep 5-7. The Fritz Scheel Orchestra and Daniel Froman's Lyceum co. underlined.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager). Dark week ending 3.

STOCKTON.—YOSMITE THEATRE (Frank Adams, manager). Denman Thompson's The Old Homestead July 21, drew the largest house in the history of this theatre, hundreds being turned away. Too Much Johnson is the next attraction, and the only one booked in August. —AYON THEATRE (James Lent, manager). Dark. —ITEM: As You Like It will be presented by professionals and amateurs at Good Water Grove, open-air performance, 5, 6.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager). Aron d the W.rid on Wheels, a local production, 1-3; Frohman's Lyceum Theatre co. in repertoire 7-10. —BURBANK THEATRE (Fred A. Cooper, manager). The Black Flag drew well week ending 3. Ethel Brandon comes for a special engagement 4, opening with Showers of a Great City. —ITEM: Mrs. Clara S. Bowering, a society leader of this city, has returned from a long term of study in the Empire Theatre Dramatic School, and leaves shortly for New York to join Augustin Daly's co. for the coming season. —Ethel Brandon, the well-known San Francisco actress, is residing here for a short rest prior to her engagement at the Burbank. —Miss Maud Massac, a handsome and talented amateur of Los Angeles, left for New York 28, having secured an engagement in one of Charles Frohman's cos.

COLORADO.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager). Dark July 27-4.

GRAND.—OPERA HOUSE (W. A. Heston, manager). Dark 5-10.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager). The house has been dark for several weeks and is being improved in many ways. The stage is being deepened and new and better dressing-rooms added. Madame E. Baber Pothorne's List School of Music gave a musicale, assisted by Mrs. E. J. Rogers, soprano, and Miss Hetzogl and Miss Storey, elocutionists. Everyone well pleased. The Casino, with Stark's Hungarian Orchestra, is the leading attraction now, and large crowds enjoy the afternoons and evenings there. —ITEM: Extensive preparations are being made for Sun Flower Day celebration Aug. 22. This custom is growing very popular; the railroads make low rates and large crowds come to take part in the festival.

CONNECTICUT.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager). The season of 1895-96 will be opened at this house 15 by Byrnes Brothers in 8 Belles, followed by Sport McAllister, with James J. Corbett as a special feature. 22. James O'Neill 27; The Girl I Left Behind Me 30; Manager Jackson will offer a list of fine attractions to his patrons the coming season.

WATERBURY.—Gossip. Charles E. Gudgson has been engaged by Manager Jacques as stage-manager for the Opera House for the coming season. Charles Hamilton will be the assistant stage-manager and will have charge of the advertising.

TORRINGTON.—New York Players, under canvas, are selling the best. Eugene Frazier left this co. 4 to go with The Ensign.

WINDEN.—OPERA HOUSE (J. E. Spaulding, manager). Sadie Stringham July 29-3; Old Rube Tanner 13. —ITEM: Manager Spaulding has booked many good attractions, and the outlook for the coming season is very bright.

WILLAMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager). This house, with a new stage floor, and scenery retouched, will open the season 16 with 8 Belles. Old Rube Tanner 28. —ITEM: Many of the best attractions on the road are booked here for the season, and although this city has been unfortunate in its banking affairs lately, the fact that our industries are booming with a return of better wages bids fair for a prosperous season ahead.

STANFORD.—TOWN HALL (F. M. Briggs, manager). Dark. Shenandoah 19. —ARENA: Leon W. Shubert's Circus 8; large attendance afternoon and evening.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt, managers). Professor Roche, the hypnotist, closed a very successful two weeks' engagement in profitable business. —THE TABERNACLE (S. V. Abell, manager). The Andrews' Opera co. closed their Summer opera season here 3. The bills for the closing week were La Mascotte, and Pinafore. There is a universal verdict of regret that the co. closed their engagement so early, as it was expected they would run through the heated term, as the business would justify them in doing so. But the management tells me they have had no rest, and as they expect to open in about four weeks they would take advantage of this opportunity to secure it. The members have, most of them, left for their respective homes, and others are enjoying "camping out" on the banks of the Illinois, close to the city, where the fishing is excellent. After a lot of rumors and newspaper talk, Peoria is to have another theatre. Dr. W. A. Gray and Dr. D. Keeley have leased the Van Marter building, and will at once remodel it into a first-class theatre. They have secured the services of ex-Manager Leon H. Wiley to act in the capacity of manager. Mr. Wiley left for the East 7 to book attractions. It will be known as the Comedy, and will play at popular prices. The stage will have a depth of 36 feet; proscenium arch, 30 feet; height to gridiron, 45 feet; seating capacity, 1,200; electric lights, orchestra chairs, etc., and all the modern appointments of a first-class theatre. Manager Wiley expects to open the house on or about Oct. 7. The opening attraction has not been decided upon.

CLINTON.—RENNICK OPERA HOUSE (John B. Arthurs, manager). McCabe and Young's Minstrels 3; fair business.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Muliken, manager). McCabe and Young's Minstrels July 31-2; fair business.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager). Richards and Pringle's Minstrels 14; Mattie Vickers 17; Fast Mail 21; Beach and Bowers' Minstrels 22.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, manager). Van Dyke and Eaton co. opened for five nights 5 to 8. O. G. good co. at 10 cents. Richards and Pringle's Georgia Minstrels 8. —ITEM: Georgia Welles, late of The Two Colonels co. and Sadie Martinot co. left for New York 3 to begin rehearsals for Charles Dickinson's new play, Other People's Money.

ENGLEWOOD.—MAGLOW THEATRE (R. F. Timmerman, manager). Dark 5-10. —NEW LINDEN THEATRE (Frank E. Baker, manager). Julie Walters' Side Tracked opened the house 4 at matinee for a week to fair business. J. A. Murphy as the tramp was good. Edith Ellis in popular songs between the acts was well

received. Will O. Edmunds will manage the co. on the road. Davis U. T. C. opens 11, with matinee, for one week. Elmer J. Walters will go ahead of A Money Order.

INDIANA.

NEW HARMONY.—THEATRE'S OPERA HOUSE (Al. Gilbert, manager). The Mandolin Orchestra, under the direction of Prof. Theo. Mumford, gave a children's hall at the Opera House 1. —ITEM: Manager Martin Golden left for Chicago 1 to join his co.—Mrs. and Mrs. Harry Robinson left 3 to join The Fast Mail after spending a few weeks' vacation at home.—A letter from "Dad" Bennett states that the Bennett Sisters are meeting with great success with Thomson's Comedians through Wisconsin.—The musicale given by the Woman's Club at Murphy Hall 2 was a complete success pecuniarily and artistically. Jules Parke, a young violinist of Cincinnati, assisted the ladies in their music.—Misses Marcia and Helen Corbin will leave soon to attend the Conservatory of Music at Cincinnati. Miss Helen is only twelve years old but has shown remarkable musical talent.—I had the pleasure last Wednesday evening of attending a very creditable performance of the opera of Erminie, given by the local colored talent of Evansville. The opera was well staged and delightfully sung. The performance was under the personal management of Charles Hillman, the urbane manager of the dining-room of the St. G. Hotel.—Margaret Dale Owen, last season with Darkest Russia, gave a pleasing recitation before the Woman's Club 1.

NEW CASTLE.—ALCAZAR (J. F. Thompson, manager). Barlow Brothers' Minstrels gave a clever performance to a large and appreciative audience 2. Some of the specialties were very fine, especially the work of Lella the contortionist. The Smugglers 12-17 (week of Fair). —ITEM: Miles and Ireland, who have been spending the Summer at their beautiful suburban home in Mt. Summit, left yesterday for Chicago where they are engaged for a special run at Hall's Casino.

WASHINGTON.—OPERA HOUSE (Horrell Brothers, managers). The season at the Opera House will open 29 with the Gillette Opera co. for three nights' engagement. Messrs. Horrell Brothers have booked a good list of attractions for the coming season. A few of these are: Coon Hollow, Gillette Opera co., Cracker Jack, Henderson's Comedy co., Billy Casad's Minstrels, Clay Clement, Twelve Temptations, Hoyt's Trip to Chintown, Walker Whitehead, A Bunch of Keys, The Engineer, Al. G. Field's Minstrels, Special Delivery, Nellie McHenry, A Flag of Truce, The Old Homestead, The Derby Winner, Fields and Hanson's Drawing Cards, Flannigan's Wedding, and others to follow. The prospects for a good season are very bright. The B. and O. R. R. car shops are running all hands on full time.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager). Red Men's Pow-Wow will be held here 7. The house is very beautifully decorated with the colors of this order, red, yellow and blue, and in fact the entire city is in possession of these "Indians," and their war-whoops may be heard on all sides. The city is making every effort in its power to entertain its visitors and is succeeding admirably. —ITEM: Reese Prosser left 4 for Chicago where he joins Beach and Bowers Minstrels.—Walter T. Floyd has gone to Holly Beach where he will spend the month with W. B. Oviatt. Mr. Floyd will manage the Silver King co. the coming season.—Lucy M. Lehman the whistler, who is a resident of our city, has been making quite a hit on the up-river excursions given by the Economic Order of Lawville.

MICHIGAN CITY.—ARENA: Walter L. Main's Circus gave two performances 4 to 5. R. O.

PERU.—EMERICK'S OPERA HOUSE (S. B. Patterson, manager). The house opens 13 with Murray and Mack in Finnigan's Ball. Salter and Martin's U. T. C. 23; Carner Comedy co. 26-31; Wellsley's Congress of Novelties Sept. 11; Al. G. Field's Darkest America 13; Victor's Comedy co. 16-18; Jolly Old Chums 24; Signor Blitz 25. —ITEM: Sater and Martin's U. T. C. co. will open their season here 22. Al. McPhail will be in advance. The co. carries about forty people.—Lou Beck's Mammoth High-Class Minstrels will open at our city, of thirty-five artists taking the road Oct. 2.—Mrs. Adele Holt, wife of Edwin Holt, is in the city, the guest of her parents.

HUNTINGTON.—OPERA HOUSE (H. E. Roschbrough, manager). The regular season opens with Murray and Mack in Finnigan's Ball 14. The prospects are for good business.

LA FAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager). Ex-Mayor F. E. D. McGinley, the veteran manager, resigned his management on July 30, and Messrs. Dickson and Talbot, the lessees, at once appointed George Seeger, Jr., to fill the vacancy. The latter is well and favorably known as the enterprising and successful manager of the Seeger Transfer Co. and, although young in years, has a well-established reputation for business ability. The lessees considered many applications, but finally decided the matter by announcing Mr. Seeger's appointment. The latter has already assumed control and has determined upon a policy of reform that will tend to add to the pleasure and comfort of the patrons. Charles Q. Ertis has been retained as treasurer and a competent stage carpenter. The season of 1895-96 will be opened 12 with Murray and Mack in Finnigan's Ball.

MARION.—Gossip: It looks now as if we were doomed to pass another season without a place of amusement. Since the burning of the Opera House last January no effort has been made toward the building of another. This in a measure is due to a certain building contractor of this place who, when called upon by the insurance adjusters to estimate the loss, offered to rebuild the house at a ridiculous low figure. Mr. Sweetser, the former owner of the house, refused to accept the amount named as a proper adjustment of his loss unless the contractor would bind himself to rebuild the house at the price he had named. This he refused to do, so the loss has never been adjusted. The people of Marion are very anxious for an opera house, which is emphasized by the manner in which all outside attractions are patronized. Band concerts, tent circuses and even street-fair exhibitions come in for a full share of patronage. The man who erects a first-class theatre in this city is bound to reap a rich harvest. The mills and factories here are all working at their full capacity and are running day and night, and business in general is better than it has been in years. Marion has a population of over 20,000 and was always considered by theatrical people to be one of the very best theatrical towns in the State and its citizens demand an opera house.

RICHMOND.—OPERA HOUSE (J. H. Dobbins, manager). Barlow Brothers' Minstrels 3; fair business. The regular season at this house opens with Finnigan's Ball 27. —ITEM: The Grand Opera House will not be ready to open until November.

CORNNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager). Barlow Brothers' Minstrels 1; fair business.

IOWA.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager). The first attraction at this house will be The Derby Winner which comes 27 to be followed by Al. G. Field's Colored Minstrels and Aralo 31. It is thought by Manager Hughes that he will open the regular season with All Baba Sept. 3, although up to this time the engagement has not been definitely closed. —ITEM: Mary Timmerman of this city will be a member of Thomas W. Keene's co. this season.—Keokuk people are pleased to read of the success of Arthur F. Clark in the management of opera cos., and hope he will prove a big winner with The Wizard of the Nile. Mr. Clark's father is editor of the Gate City here and represents the First Iowa District in Congress.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager). House opened dark until the last of August.—ITEM: Della Fringle, who has been visiting the wife of Treasurer Goddard, of the Grand, for a few weeks, has returned to Chicago to join her co.—President Bear is now in New York.—Manager Weiser leaves for the East next week. He will combine business with pleasure and make some good bookings for the coming season at the Grand.

SIoux CITY.—PRAVEY GRAND (A. B. Beall, manager). House dark week ending 3.

KANSAS.

TOPEKA.—Gossip: Bath houses are still dark.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager). House dark week ending 3.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (E. C. Davis, manager). House dark week ending 4.

WITCHITA.—CRAWFORD'S OPERA HOUSE (George N. Bowen, manager). Cecil Spooner in the following repertoire: Becky Bliss, Little Miss Mah, and The Hidden Hand July 29-31; good performances to very good business.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager). Spooner co. to good houses 1-3. Everybody was highly pleased with the performance. Miss Cecil Spooner captured the audiences. She showed a wonderful improvement since seen here last, two years ago. Her kaleidoscope dance is exquisite. The rest of the co. are good.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager). The annual midsummer cleaning is taking place in this theatre, preparing for the opening of the season, but beyond this nothing is being done as far as alterations are concerned. Prospects are bright for a successful season, as business is improving in this city. French's New Sensation did a good business at the wharf 2, 3.

LOUISIANA.

MONROE.—THE TABERNACLE (R. L. Proffit, manager). House dark week ending 3.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles T. Tuckersbury, manager). The Dazzle 12; Joe Ott in The Star Gazer 19. —FRANK'S ISLAND PAVILION (Barley McCullum, manager). London Assurance 3-10; good business. Lost Paradise 12-17. —ITEM: Messrs. James Dixon and Harry Allen, of this city, left for Boston, to begin their engagement at the Boston Theatre.—Professor F. Nicholas Crouch, the venerable composer of "Kathleen Mavourneen," of Baltimore, celebrated his eighty-eighth birthday at the Thomas mansion 9.—Mr. Hatch has been appointed treasurer of Portland Theatre for the season of 1895-96. John L. Sullivan, ex-champion pugilist, with Paddy Ryan are giving sparring exhibitions through Maine, and are doing a big business.—Frederick Bryton is barnstorming through the State in The Streets of New York, The Ticket-of-Leave Man and other plays.—Miss Bingham made a hit as Lady Gay Spenser in London Assurance 5, and the Misses Leigh and Bingham won recognition also in Rosicrucian's masterpiece.

BATH.—COLUMBIA THEATRE: James B. Mackie will open the season 12 in Grimes' Cellar Door.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (J. H. Stahl; manager). Season opens Sept. 2 with Cleveland's Minstrels. Gilmore's Band 3.

MASSACHUSETTS.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager). Henry VIII was presented at the Academy 2 to a large and fashionable audience; receipts, \$500. It is comic opera in two acts, the book being written by Edward Holtwood, and the music by Professor Frederic J. Liddle, both of this city. The opera was given by the Springfield co., with the exception of Miss Winnifred May Baldwin, of this city, who did excellent work as Anne Boleyn. It was the best amateur entertainment ever given in Pittsfield. Cast: Henry VIII, Fred. Goodwin; Cardinal Wolsey, W. G. Chamberlain; Duke of Buckingham, James E. Davies; Cromwell, John Van Buren; Chancellor, Frank Ringer; Admiral, C. O. George; Kyle Boleyn, Eugene N. Hill; Court Crier, Louis Regnier; Queen Katherine, Mrs. W. P. Mattoon; Anne Boleyn, Winnifred May Baldwin; Court Herald, E. J. Parker; Telegraph Messenger Boys, Herman Bucholz, Howard Newton.

LOWELL.—LAKVIEW THEATRE (James Gilbert, manager). The opera co. for the second week of July 29 produced Fatinitza to large and well-pleased audiences. The entire co. acquitted themselves with credit. Florence Gilbert, who assumed the leading role, especially so. Billie Taylor will be the next bill. —ITEM: Manager J. F. Cosgrove is rehearsing The Dazzler and The Old World at Manager Grant's Opera House in Lawrence.—William H. Way, Joe Harrington, and D. J. Mack are the Lowell members of Joe Ott's Star Gazer. They rehearse in Chelsea after 5.—The Opera House opens 27 and Music Hall during the last week. Pain's Fall of Pompeii is playing week of 5 at a pleasure resort close by.—Julia M. Bacheider, who took the part of Lady Vassart at Jackson, N. H., received considerable commendation from the critics.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager). Open season with Lost in New York 12. —BIJOU THEATRE (W. E. Taylor, agent): First attraction of the season will be Romulus in feats of physical strength 8. —Gossip: Mme. Anna Howes Hernandez, a resident of this city, and a cousin of Mme. Nordica, has joined the Gounod Ladies' Quartette as first soprano. This organization has been appearing in conjunction with the Verdi Male Quartette of Boston, at Boston Point, Nahant, during the Summer. They have been one of the features of that popular Summer resort. Mme. Hernandez will appear at the Park Theatre, Boston, 26 for a season of two weeks.

PLYMOUTH.—DAVIS' OPERA HOUSE: Sawtelle Dramatic co. 8-10 to good business. Performances excellent. —NEW GRAND OPERA HOUSE (George M. Burns, manager): Dark 5-10. The Brooklyn Handicap 17. Walter Kennedy in Samson 23. —ITEM: The new opera house lately finished by the Odd Fellows will be known as the New Grand Opera House.

MICHIGAN.

GRAND RAPIDS.—ARENA: Pawnee Bill's Wild West 6; good business. Walter L. Main's Circus 7; large and well-pleased audiences.

OWASSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Season closed.

BAY CITY.—WOODS' OPERA HOUSE (A. E. Davidson, manager): The Delaher 15; Barlow Brothers' Minstrels 16. Roland Reed in The Politician will open the season 22. —ARENA: Ringling Brothers' Circus drew large crowds on 3.

TRAVERSE CITY.—STEINBERG GRAND OPERA HOUSE (Julius Steinberg, manager): Under the auspices of Traverse City Lodge of Knights of Pythias Schubert Symphony Club and Ladies' Quartette to a fair house July 29; good entertainment. Francis Jones in Old Madrid 9. Gilbert Opera co. 15-17.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): Dark week ending 6. —TRAVELER'S OPERA HOUSE (H. A. Thayer, manager): The Revelers 29; 4; fair performances to very poor houses.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The house has been dark for two weeks ending 2. The season will open here 19 with Gorman Brothers' Minstrels. —STAR THEATRE (F. B. Mead, manager): Dark. —ITEM: Manager Baird has just purchased the Estling property, the finest residence in the city, and will occupy it at once.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjorn, manager): Mark Twain July 29; crowded house; Cosgrove concert co. 3; J. K. Emmet 13.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): House dark 12-17. Al. G. Field's Minstrels 19. Manager White has booked for the coming season some of the finest attractions on the road.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): The Marie Wellesley Players drew large houses week ending 3 at 20 cents. They will stay another week.

MISSOURI.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): House dark 4-12. MENTION: Manager Taylor is contemplating lighting his house by electricity, and will probably use an arc light or two at the entrance to the theatre. This addition will make this house one of the best equipped in the State.

CLINTON.—OPERA HOUSE (W. Brannan, manager): Otto Krause stock co. 5-11. —ITEM: F. R. Piper has retired from the management of the house.

SPRINGFIELD.—Gossip: The Baldwin is being overhauled for the opening of the season, which will be about Sept. 1. Manager Jewell continues in charge, and will be assisted by T. E. Dubba, who has been long connected with the amusement business here. Mr. Jewell reports his bookings for the coming season as better than at the corresponding time last year. He looks for another record-breaker in his business for 1895. The Grand Opera House is also being renovated, and Mr. Heffernan, the manager, has a strong booking for the coming season, which will open in September.

INDEPENDENCE.—Gossip: George A. Murphy, who, it will be remembered, won a \$1000 wager by riding horseback from this city to Roswell, N. M., a distance of 1,300 miles, at the end of that time to have

earned \$100, starting without a cent, is home for the Summer. Mr. Murphy was with the P. yon Comedy co. last season, and has closed with the Sharpley Lyceum co. for the season '95-96.

MEXICO.—FERRIS GRAND OPERA HOUSE (H. C. Egan, manager): Otto H. Krause co. July 29-1 (Fair date) in repertoire, to full houses. The Krause co. organized in this city for the season.

MONTANA.

ANACONDA.—EVANS' OPERA HOUSE (John McGuire, manager): Torbett Concert co. July 28; J. K. Emmet 31; Mark Twain 2; all to light business.

GREAT FALLS.—OPERA HOUSE (G. N. Hartley, manager): Mark Twain lectured to an enthusiastic audience July 31. Receipts, \$200. He was entertained afterward by members of the Electric City Club.

HAMILTON.—LUCAS OPERA HOUSE (G. N. Hartley, manager): John Dillon in Wanted the Earth July 29; full house at advanced prices. The co. are on their way to the National Park to spend a week or ten days.

MISSOULA.—OPERA HOUSE: John Dillon pleased everybody as Baron de Smythe in Wanted the Earth July 20. He was fairly well supported, some of the acts being exceedingly well taken. Alice Irving as Gladys Kenwood captured all with her sweet natural manner and charming presence. It is one of the best cos. we have had. They intend to take an outing in the National Park between Aug. 2 and 10. The Torbett Concert co. gave a delightful performance 1. Ollie Torbett plays beautifully and is very graceful. The Lutterman Sextette were recalled every time they appeared. The audience was very enthusiastic. Mark Twain 4.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): The season at this house will open 15 with Lost in New York.

NEW JERSEY.

ELIZABETH.—LYCEUM THEATRE (A. H. Simonds, manager): The season at this house opened 5 with Tony Pastor and his excellent co., and although the weather was very hot, a large audience turned out, and thoroughly enjoyed the performance. Receipts, \$450. Hi Henry's Minstrels 19; Special Delivery 24. —DRAKE OPERA HOUSE (Rich and Maeder, managers): America's Big Scout opened the season at this house 7 to rather light business. Baggage Check 13; Breezy Time 19; Delmonico's at 21. —ITEM: Bristol Aldridge has been engaged as local manager for this house, and will reside here in future.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): The opening attraction at this house is A. M. Palmer's Trilby 12. A Baggage Check 14; Nellie McHenry in The Bicycle Girl 21.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): After a thorough renovation and many improvements, the house will reopen 14 with Fitz and Webster in A Breezy Time. The policy of the house will be to play but one attraction a week, and this must be first-class. The time is now booked up to the holidays.

MORRISTOWN.—LYCEUM HALL (W. L. King, manager): The season at this house opens 14 with Fitz and Webster's Comedians in A Breezy Time, followed by Joseph J. Sullivan 27; Lillian Kennedy Sept. 2 and 3; Gorton's Minstrels 19; Gilhooly's Abroad Oct. 2; The Engineer 16.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Milton Aborn Opera co. week of 5-10 in Boccaccio, to good business. Mr. Aborn as Lambertuccio made a decided hit. Between the acts Dave Fitzgibbon rendered some piano solos that were heartily enjoyed by the large audience present. Colonel Ingersoll lectured here 4 on "The Bible" to S. R. O.

NEW BRUNSWICK.—Allen's Theatre will be reopened on the evening of 22 with The Black Crook, with all its gorgeous and spectacular scenic effects, followed by Nellie McHenry 27. Manager Starkey has booked a fine list of attractions for this season. The house, being opened last Fall after having been refitted and re-decorated throughout, needed no extra improvements during the Summer to make it a suitable house to rank with the other playhouses of the State. However, the stage has had a new set of scenery.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (F. F. Proctor, manager): The Thatcher and Johnson Twentieth Century Minstrels were the opening attraction of the midsummer season 5. In spite of the torrid weather it was a S. R. O. audience. The co. had been in rehearsal here several days, and that was the first public performance. The "first part" represented a social session of the Royal Hunt Club, with R. J. Cymes as president and George W. Powers and Dan Waldron as the principal speakers. On either side of the president sat Miss Selma Langdon and Miss Edith Arnold, who were guests of the club, and aided in the singing. Raymon Moore sang three of his latest ballads, and when Thatcher and Johnson appeared as additional speakers the three were called out and presented with baskets of flowers. Miss Langdon's singing of "The Bird's Message" was a feature of the performance. The finale was a funny skit called Sunday in New York. The olio opened with singing and dancing by the Clafin Sisters. George Thatcher was funny, but his parodies on Raymon Moore's ballads were out of place. Ramza and Arno, grotesques, and Sharp and Flatt, a musical team, were clever. Barber and Richie closed the performance with a fine exhibition of bicycle riding. The opera co. that, under the direction of Henry J. Leslie, sang Dorothy at Lake George last week, repeated the performance at the Leland 6. The attendance was not very large, owing to a heavy rain, but those who were there were well pleased. The co. is the largest that ever sang the opera here, and includes many well-known and popular people. Dorothy Morton is almost a counterpart of Marie Tempest, and her singing at times is much better. Maud and Hilda Hollins never disappoint in their vocal abilities, and they have a stage presence that takes well. Charles Bassett and David Torrence are heard to good advantage, and Edward M. Favor is a sure cure for the blues as Lurcher. He compares favorably with Barnabee in this character. Claudie Revere led the ballet, and her solo dances were clever. The next attraction is Tony Pastor and co. 9. The regular season opens 29 with Robert Hilliard as the attraction. —HARMANUS BLECKER HALL: Under the management of C. H. Smith the Primrose and West Minstrels will appear 21 with the largest company they have ever had, including three bands of music. This is the first of a number of bookings that Mr. Smith has for next season of two ex-hits. The first of them, "Rain's" fireworks, given under his management on Pleasure Island 2, was largely attended and pleased all. It was to be repeated 3, but owing to rain was postponed to 4, and only a few people saw the best of the two displays. —ITEM: J. Sherman Brownell has been chosen as treasurer at Harmanus Blecker Hall. M. H. Buck, business manager of the Gaiety Theatre, was presented 3 with a gold watch and chain by Carroll Johnson on behalf of Mr. Buck's numerous friends. A collection was afterward served at Hotel Columbia. —Signor Farlati will lead the orchestra at the Leland. Stage Manager W. P. Carrin, of the Leland, has just completed a new drop for that house. It is a scene in Park Row, showing the newspaper offices, entrance to the Brooklyn Bridge and the eastern portion of City Hall Park.

ROCHESTER.—Gossip: At the Auditorium, Ontario Beach, the Empire Opera co. continue to attract and please fine audiences. Olivette was presented 5-10, and the good work of Mamie Taylor, Ed. Chapman, W. H. Tre-Dewick, G. W. Traverser, M. H. Alesh and George Heath was appreciated. The checked. The orchestra is competent. Repertoire 12-17. —E. G. Lane, formerly of this city and late treasurer of the Alhambra Theatre, Chicago, has leased the Cook Opera House in this city for a term of years, and will open the regular Fall and Winter season 2. Mr. Lane is well and favorably known among our amusement-goers, and is a decided acquisition to the managerial force of our city.—Manager Shea, of the Empire Theatre, New York, is passing a brief period with friends in this city. The Theatrical Mechanics' Union No. 25 has served papers upon the several managers, stating in their demands for the coming season.—W. S. Cleveland's Minstrels appeared to good business at the Cook 9, 9.—Buffalo Bill's Wild West at the Driving Park 12. Calverly the rope-walker, is attracting large crowds to the Sea Breeze, Irondequoit Bay, an adjacent Summer resort.

SARATOGA SPRINGS.—TOWN HALL (T. M. Putnam and Co., managers): Madame Elizabeth Williams, supported by Thomas H. Diggs, and an entire co. of colored players, presented East Lynne to fair-sized

singing and character specialties were of a high order. **SARATOGA OPERA HOUSE** (A. L. Churchill, acting manager): The second series of lectures in the Saratoga Summer lecture course was given by Prof. Otis T. Mason. Subject: "Natural History of Man." The attendance was very large. Flora Stanford co. 12:17. Colonel Ingersoll 19.—**CONVENTION HALL**: C. L. Stevenson's comic opera Dorothy was presented 5. The stage was set with cedar trees, and under the calcium lights the effects were very pretty. The chorus was well trained and sang excellently. The soloists were heartily received and encores were frequent. There was an audience of over 600 present. At a college tea given in this hall evening of 6 for the benefit of the Y. M. C. A., these artists volunteered their services. Clara W. Cowles, Elita Proctor Otis, Miss Coleman, W. Van Dusen, Chauncey Olcott and Emma Heckel. There were also orchestral and piano solos. Through the kindness of D. E. Kirkpatrick, of Hotel Todd, Miss Diana Chameleon dancer, appeared at this entertainment.—**CONGRESS SPRING PARK**: The sacred concert consisted only of solos, and was attended by a good-sized audience, considering the heavy rain storm early in the evening. Inez Mueser made her first appearance and received unstinted applause. Townsend Fellows, haritone, sang two selections very acceptably. George Koeppling and Charles Pettit gave a violin and cornet solo.—**HOTEL TODD SUMMER GARDEN** (D. E. Kirkpatrick, manager): Diana Chameleon, Lillian A. Westerley, Charles Boland, Dave Lawrence, Emilie Penre and Prof. A. W. Handy were the entertainers for week 5-10.—**TRANS**: Sam Laing and Dolly Sharp have returned home after an extended trip around the world.—Emma Haezel, of Cincinnati, is in town for a brief visit.—Maud Welsh, of Brooklyn, who delighted all with her rich contralto voice at the Music Teachers' convention in Troy last month, is a guest at the United States Hotel.—Rose Coghlan left town 3 for California, where she has a seven weeks' engagement.—De Wolf Hopper returned to New York 4. All the members of The Merry Wives of Windsor cast have now left town.—Miss Jean Wilson, of Washington, D. C., elocutionist, and Miss Loretta Hannah, the favorite soloist of Boston, Mass., gave an entertainment in the First M. E. Church to a delighted audience.—William H. Rapley, manager of the National Theatre, Washington, D. C., is in town for a few days.

CARTHAGE—**OPERA HOUSE** (E. C. Wagner, manager): Northern New York G. A. R. Convention Sept. 2-4. Nothing booked in the amusement line until late in September, after which the manager states he has several good attractions.—**ITEMS**: Nearly all of the members of the Maude Hillman co. are here now for the Summer. Manager W. D. Snelling has accepted five new dramas for Miss Hillman's repertoire. He has also received a carload of new scenery, including drops, set stuff and mechanical pieces. The co. will rehearse here, and open their season with the Fair date in Gouverneur, N. Y., Sept. 2.—Prof. Humphries, of the Hillman co., has been very ill at the Lewis House here, but is now gaining strength and is able to be out.—**ANNAS**: Ringling Brothers' World's Greatest Shows 2 drew one of the largest crowds ever seen here. The performance was first-class in every respect, each feature being presented just as advertised. Many men who attended the afternoon performance returned again in the evening, bringing with them their wives and children, which attests the fact that ladies can attend this company's performance at any time without the slightest fear of being offended. The Ringling Brothers' trains started out here about an hour earlier than usual for them to leave a town, in consequence of which Signor Liberati and seven members of his band were left behind. Liberati was the busiest man in town the next morning until he had secured a special arrangement with the railroad, by which he hoped to reach Rochester in time for the afternoon performance. Your correspondent sincerely hopes that he got there, as the people of Rochester would miss a rare treat without him.

OSWEGO—**RICHARDSON THEATRE** (J. A. Wallace, business manager): Cleveland's Minstrels are billed for 10, with matinee.—**FAIR GROUNDS**: Innes' Band 2 to good business. Buffalo Bill's Wild West 6 to immense business. Just as the afternoon performance began, before fully 12,000 people, a heavy thunder and lightning storm, accompanied by a cyclone of wind, struck the grounds, blowing down the large horse tent and also the entire tent sheltering the 4,000 people on the east side and east end of the reserved seats. A panic occurred on this side of the grounds, people rushing in all directions to escape flying poles, etc. The western half of the audience were prevented from a stampede by the Indians backing their horses along the ropes in front of the seats, and happily the tent on this side was not blown down. Many people were injured more or less severely, the worst being a canvassman named Brown, who now lies at the City Hospital with a fractured skull. The canvasmen acted with the most coolness and exhibited their good training by doing the right thing at the right time. The performance was finished after the storm. The damage to the show property must reach several thousand dollars. The performance was excellent.

POUGHKEEPSIE—**COLLINS-WOOD OPERA HOUSE** (E. B. Sweet, manager): The regular season of this house will be opened by Frohman's The Girl I Left Behind Me, 28.—**ITEMS**: Frank Abbott, who has been singing second baritone parts with The Laurel Hill Op. ra co. this Summer, is in town for a short time.

BINGHAMTON—**STONE OPERA HOUSE** (Clark and DeWitt, managers): The regular season will open 15 with Cleveland's Minstrels.—**BIJOU THEATRE** (A. A. Fennyvesy, manager): This house has been receiving a thorough renovation and will open its regular season about Sept. 1. Attractions not yet announced.—**ROSS PARK** (J. P. E. Clark, manager): Big vaudeville bill for week 5-10 is attracting thousands. Among the people worthy of mention are Pharaoh, Feinton, De Well, Harty and Nelson and Nelson.

ELMIRA—**OPERA HOUSE** (Wagner and Reis, managers): The long-promised repairs to the Opera House have commenced, under the direction of Leon Lemper, of Rochester, N. Y. The work is progressing day and night, and is expected to be completed by Sept. 10. Buffalo Bill is announced for 13; Pain's Fireworks 22.

JAMESTOWN—**ALLEN'S OPERA HOUSE** (A. E. Allen, manager): Cleveland's Minstrels 2; packed house; very good performance. The co. number sixty people and their street parade was the largest and best ever seen here. A Swedish concert was given 3 to a large house. Nellie Turnwall, assisted by Miss Anderson, rendered several selections in a meritorious manner. Mr. and Mrs. Frank Buonan are still in the city. They will go with Robert Wayne Repertoire co. next season. The regular opening of the season will begin Sept. 2 for a week with Corse Payton co.

FISHKILL-ON-HUDSON—**PRUITT'S ACADEMY OF MUSIC** (Clark and Peattie, managers): John J. Black in Old Rubie Tanner, 5; packed house. Howard Stock co. in repertoire 26-31.

PLATTSBURG—**THEATRE** (A. A. Drowne, manager): The regular season at this house opens 16 with The Prodigal Father. Another prosperous season is predicted by Manager Drowne, as he has made first-class bookings for the coming season.—**ARKNA**: Buffalo Bill's Wild West to an immense business 31.

MALONE—**OPERA HOUSE** (H. A. Putnam, manager): Gorton's Minstrels are booked to open the season 19.—**ARKNA**: Buffalo Bill's Wild West gave two performances 1 to full tent.

ITHACA—**THE LYCEUM** (M. M. Gutzstadt, manager): Cleveland's Minstrels 14.—**ITEMS**: Among the many attractions booked for the season of '95-96 by Manager Gutzstadt are Shore Acres, Thatcher and Johnson's Minstrels, Primrose and West's Minstrels, Joseph Hart, The Sphinx, Modjeska, Joseph Jefferson, Roland Reed, Trilby, The Bostonians, Thomas Keene, The Passing Show, Wang, Charles A. Sandford and Edward Harrigan.

TICONDROGA—**IVINS' OPERA HOUSE** (Frederick Ivins, manager): Gorton's Minstrels 14.

PENN YAN—**SHIFFARD OPERA HOUSE** (C. H. Sisson, manager): Season closed.

CORNING—**OPERA HOUSE** (A. C. Arthur, manager): Middaugh Musical Comedy co. 10.

AMSTERDAM—**OPERA HOUSE** (A. Z. Neff, manager): The season opened here with Flora Stanford 5 for a week to fair business. Her repertoire comprised A Soldier's Sweetheart, Clotilda's Revenge, Reddy the Mail Girl, East Lynne and Was Marriage a Failure. Town Topics 29; Trilby 23.

NEWBURGH—**ACADEMY OF MUSIC** (Fred. M. Taylor, manager): Town Topics (William Jerome) 19. O'Hooley's Masquerade (Gallagher and West) 28. Dark Russia 30. Frederic Bond in Fresh, the American, Sept. 2.

UTICA—**OPERA HOUSE** (H. E. Day, manager): House dark 1-8.—**ITEMS**: Primrose and West's Minstrels, which open their season here 17, are rehearsing daily at the Opera House. The co. is a large one, and the indications are they will give a fine performance.—**ARKNA**: Buffalo Bill's Wild West drew tremendous crowds on the afternoon and evening of 7. The per-

formance was most pleasing and the best of order prevailed.

WARSAW—**IRVING OPERA HOUSE** (W. S. Pratt, manager): House dark 5-9.

AUBURN—**BURTIS OPERA HOUSE** (E. S. Newton, manager): House dark week of 4-10.

CANANDAIGUA—**GRAND OPERA HOUSE** (McKeech and Mather, managers): Shore Acres Sept. 5.

NORTH CAROLINA.

RALEIGH—**ACADEMY OF MUSIC** (George D. Meares, manager): House dark week of 5-12. Manager Meares tells me that his bookings are larger and better than ever before.

NORTH DAKOTA.

FARGO—**OPERA HOUSE** (C. P. Walker, manager): The little metronome, Louise Hamilton, in a repertoire of bright comedies week of July 29-31 to fair audiences. She came among us a stranger, but during her stay here she has won a large circle of friends and admirers, and should she ever come to Fargo again she will be warmly welcomed. Her entire co. is composed of courteous and genial people. Edwin A. Davis and A. B. Cray joined the co. here. Lewis Morrison left the co. here to join Woodward's Comedians.—**ITEMS**: Manager Walker has assumed the management of the Baseball Park at Moorhead, Minn.—Kent Thomas (Carolyn Gage's husband) paid your correspondent a very pleasant call. He will remain here until September.—J. K. Emmet in Fritz 12; Eugene Moore and Anna Boyle-Moore in The Little Burglar 15.

OHIO.

COLUMBUS—**GOSPIR**—Doc Freeman was in the city for a few days looking after his new theatre, the Great Southern and Freeman's Theatre of Cincinnati, which is being remodelled and put in first-class shape. He has splendid bookings for both houses. He leaves for New York to rehearse A Railroad Ticket, which will open the Grand at Pittsburgh. Al G. Field's Minstrels are in rehearsal and will open their season at the High Street 2. It is by far the best co. he ever had, and everything will be new and up to date. The seating in the parquet of the High Street has been changed, the floor being given more pitch and resented—a much needed improvement. The work was done by Albert Combes, the mechanic of the house. The genial George Jackson will be with A Railroad Ticket. Again this season until the opening of the Great Southern, when he will assume the stage management of that house.—Jim Quigley will be with Rice and Barton's Burlesque co. this season.—The Grand will open its season 2 with The Fatal Card, continuing with the strongest bookings ever known at this house.—Tom Lewis has left for New York to join The Old Homestead.

MARIETTA—**AUDITORIUM**: The season opens 22 with Billy Van's Minstrels.—**ITEMS**: Manager W. G. Seipel has booked these attractions for the coming season: Cleveland's Minstrels Sept. 2; On the Road Oct. 3; Harris and McClure Female Minstrels 18; Corse Payton week 24; Eugene O'Rourke in Wicklow Postman Nov. 14; Jule Walters in A Money Order 26; Aunt Sally Dec. 10; Hazel Tidd in Beechwood Farm Jan. 7; Carner Comedy co. week 13; Joe Ott in Star Gazer 22.

DAYTON—**GRAND OPERA HOUSE** (Harry E. Feicht, manager): The house is undergoing a thorough cleaning preparatory to its opening with Billy Van's Minstrels. The coming season promises to be an unusually brilliant and prosperous one. Manager Feicht states that the bookings are of a high order, including the finest attractions on the road.—**PARK THEATRE** (Harry E. Feicht, manager): This popular playhouse, too, is being overhauled and renovated. Temptation of Money is the opening attraction 15, three nights.—**ITEMS**: Memorial Hall (Soldiers' Home) opens Sept. 1 with Finnegan's Ball.—The Barney and Smith Car-penters are building a huge car for Al G. Field, the minstrel. It is to be christened "Dixie."—Harry E. Feicht's Charity Circus shows at Oconomowoc, Wis., a fashionable summer resort, Aug. 8, 9, and 10.—The destruction of Sodom and Gomorrah, an all fresco spectacular production, on the West side, opened 1 to fair business. The fireworks are of an elaborate and pleasing variety. The crowds on 2 and 3 were large. The remaining nights are 6, 7, and 8.—Billy Van's Big Minstrel co. will give a night parade on 13. Fireworks galore. The co. is now rehearsing daily. The cast comprises among others the American Chanteuses, the Stewart Sisters, who were conspicuous at the Casino with the Passing Show last season. They will sing, among other songs in their repertoire, Charles B. Ward's latest popular song, "And the Band Played On."

FREMONT—**ARENA**: One of the events of the Summer season was the Elks' circus, which proved to be a great success considering that the Elks were obliged to depend almost entirely upon their own efforts. Mr. J. W. Bowman, formerly with the Robert Downing co., and Keidler Hart, formerly with the Kindergarten co., assisted in the concert and made a great hit. W. P. Haynes, our genial Opera House manager, has just returned from a two-weeks' sojourn up the lakes.

TOLEDO—The regular season at the People's begins 12 with Dr. Carver's border drama, The Scout.—**ITEMS**: Work on the new Valentine is being vigorously pushed. The crowds on 2 and 3 were large. The scenery is all ready. Camille D'Arville will be the opening attraction Oct. 31.—Members of the Eaton-Holt co. are left here moneyless. The outdoor venture was not altogether successful pecuniarily, and the co. received very little or no pay. Most of the men members are living in the dressing-room in the woods, and getting their meals from the farmers. A benefit will be given them soon.

CONROCK—**OPERA HOUSE** (D. R. Keith, manager): Will open with Gibboley's Troubles. Holman and Heagler's Minstrels 27. The house has been put in good condition during the summer.

KENT—**OPERA HOUSE** (Mark Davis, manager): Minnie De Haven Comedy co. July 19-24. H. H. Woodhull in The Thoroughbred 28.—**ITEMS**: Manager Davis is having the house thoroughly cleaned and renovated and is looking forward to a prosperous season. Already a number of excellent attractions have been booked, among which are The Old Homestead, Cracker Jack, Carotta, Pay Train, Pair of Kids, Aunt Sally, Bunch of Keys, and Anna E. Davis.

YOUNGSTOWN—**OPERA HOUSE** (Eugene Roek, manager): The theatre is opening this next week by the De Haven Comedy co. for rehearsals. A strong co. and good brass band has been engaged. The repertoire includes Among the Pines, Pavements of Paris, Sire and Siren, Nora Macchree and other strong melodramas. The co. opens at Kent, O., Aug. 19 week. Nearly the entire season has been booked. The co. will carry a carload of special scenery.

WILMINGTON—**OPERA HOUSE** (Frank Doan, manager): General John R. Gordon will open the Opera House with a lecture for the benefit of the teachers of Clinton County 8. Billy Van's Minstrels will open the season in Wilmington 19. A Cracker Jack 28.

GREENVILLE—**OPERA HOUSE** (Rupe and Murphy, managers): The season opened with Barlow Brothers' Minstrels 5 to light business, co. good. Anna E. Davis Repertoire co. week beginning 26.—**ITEMS**: The Opera House has been repainted, new scenery added, and everything modernized. On 3 this city celebrated the one hundredth anniversary of General Anthony Wayne's treaty with the Indians. Governor McKinley and other noted speakers were present; also about thirty thousand strangers.

EAST LIVERPOOL—**NEW GRAND**: Dark week ending 6.—**ITEMS**: The management of the Grand will be under the supervision of James Norris for this season.

LIMA—**FAUBOT OPERA HOUSE** (W. A. Livermore, manager): Billy Van's Minstrels will open this pretty playhouse 15. The house is completely fitted with new and most beautiful scenery, the artist being Charles F. Thompson, of Chicago.

OREGON.

PORTLAND—**MARQUAN GRAND** (Cal. Heilig, manager): House dark July 24-28. Denman Thompson and George W. Ryder's The Old Homestead, under the management of E. A. McFarland, to full houses week ending 2. The co. was first-class. George W. Wilson as Josh, Will M. Cressey as Cy, Frank Thompson (a son of Denman) as Happy Jack, Marie Kimball as Aunt Mathilda, Blanche Dayne as Ricketty Ann, Ethel Ormonde as Annie Hopkins, Minnie Luckstone as Maggie O'Flaherty, and Augusta Schiller as Nellie Freeman, all acquitted themselves very creditably. The singing of "The Old, Old Farm," "Day After Day," and "Old Oaken Bucket." "The Good and Pious Cat," and "Old Madrid," by The Old Homestead Quartette, comprising R. J. Jost (leader), R. E. Rogers, Fred. Clare, E. F. Gorman, W. H. Maxwell, Walter Rubier, Stephen

Baker, and A. Hall, fairly captured the audience at each performance. Every visit here of The Old Homestead is a treat to Portlanders. This visit was, if anything, a greater treat, as players here "know a good thing when they see it," and the play was accordingly patronized.—**CORADAY'S NEW THEATRE** (John F. Coraday, manager): The Frank W. Bacon Stock co. in a gorgeous and well-staged production of Cinderella 29-4, opened to a full house and continued to do big business throughout the week. Camille Cleveland made a decided hit with her sweet and charming acting of Cinderella; George F. Webster was good as Prince Felix. Frank W. Bacon was amusing as Pedro; William Burr, in the character of Baron de Montefusco, with particularly happy. His make-up and acting were excellent. He is one of the most finished and versatile members of the co. Harry Constantine and Howard Scott created a deal of fun as Clarin and Thibse, the beautiful (?) sisters. The specialties introduced, in which were seen the clever and delightful little Lamont Sisters, with songs and dances; Harry Constantine, too dancing; Muller, in his original travesty on the skirt-dance; and six locally selected little tots, billed as Faderland Sextette, dressed as German peasants, singing English-German songs and dancing wooden shoe breakdowns, were the best given here for some time. The ballet of the Amazons, led by Virginia Jackson, achieved a great success.—**ITEMS**: The Grand Wallace Shows, under the personal proprietorship and management of B. E. Wallace, gave four performances here 2, 3 to full tents. It was a most creditable show throughout. The various displays by Sakatama, Tomi, Wahara, and Sci, Japanese; Fred and Charles Fisher, Peter W. Barlow, Lotie Aymar, the Hughes Family, Mable Reed, Frank Gallagher, Lillian Cody, Elvira Sansoni, Minnie Viola, G. Park Byers, Horace Mohr, Jo Leicher, and Reno McCree were all of a skilled and high-class order. The ring-riding was especially good, as also the menagerie.—Your correspondent gratefully acknowledges receipt of a souvenir from Manager Coraday, of Coraday's, commemorating the sixtieth performance of the Frank W. Bacon Stock co. at his house July 23. It is in the shape of a Parisian photograph, 4x9 inches, of all the members of the Bacon co. An excellent likeness of Frank W. Bacon is shown, circled by likenesses of George F. Webster, William Burr, Joseph Muller, Camille Cleveland, Jennie Westman, Howard Scott, William Bewith, and ending with the pleasant and smiling features of pretty Virginia Jackson. The souvenir is very natty and tastefully arranged. The co., collectively and individually, is very popular here.—Sprague, Wash., had a \$1,250,000 fire 3. The whole business portion of the town is in ashes. Fully 30 acres of land were burned, every building person being wiped out. In this were the Herbering Opera House and the hotel for 1 but refused to appear on account of the play having been presented a short time ago at this house.

PENNSYLVANIA.

NEW CASTLE—**GOSPIR**: One of the stockholders of Allen's Opera House asked that a receiver be appointed for the house, alleging that it has been mismanaged for over twenty years, and that no report to the stockholders has been made, or any account rendered of the condition of the co. since its organization in 1806. The plaintiff's attorney is B. A. Winternitz, who will sift the matter to the bottom. The court has appointed David H. Matthews as receiver, who has taken entire control of the management of the house. Mr. Matthews is probably better informed in dramatic matters than any one in this city, besides having considerable experience on the road. He is perfectly competent to fill the position, and will no doubt give us some good attractions during the coming season.—Matt Diamond leaves 7 for Patterson, N. J., where he will go into rehearsal with H. Henry's Minstrels. The first attraction of the season will be Dr. Carver in The Scout, on Aug. 8. Corse Payton week of 28-31.

ELIZABETH—**PAT OPERA HOUSE** (Wagner and Reis, lesses): Cleveland's Minstrels opened their season at the New Park Opera House to a large and fashionable audience 1. The fact of course must be taken into consideration that it was the first entertainment given by the big co. this season, which therefore accounts for the lateness of the hour when the curtain went down on last act. When the curtain went up for the first part there was a stage full of people seated from the footlights, and backward, tier upon tier, showing white men, negroes, Arabs and Japanese. Beautiful plush curtains were pulled aside to separate the tiers. W. Henry Rice, the best of fine burlesque actors, came in for a big share of applause in his burlesque Trilby. The wonderful act of the Arabs was greatly appreciated. The troupe of Japanese gave a unique performance. William De Boe, head balancer on swinging trapeze, won deserved applause. Arthur Denning, John S. Blackford, and Marion and Percy are first-class fun-makers. Manager Cleveland paid strict attention to every act, and it is safe to predict that the co. will give a highly satisfactory entertainment.

MT. CARMEL—**BURNSIDE OPERA HOUSE**: Manager Gould has completed arrangements to open the Opera House season on 22 by Charles E. Blancy in his farce-comedy, A Baggage Check, to be followed by A Midnight Flood Sept. 7, and The Wicklow Postman 13. Manager Gould has booked first-class attractions for the season of '95-96, and with the trolley system now in use in all the surrounding suburbs, this promises to be the banner season of Burnside Opera House.

LANCASTER—**CONROCK PARK PAVILION**: The Robinson Opera co. continues to please large audiences in Boccaccio 5-10. The weather has been fine. Pinfire 12-17.—**ITEMS**: William T. Ward, well known to the profession and public as "Billy" Ward, is in this city with his wife and two small children at the Heister House. He has been suffering badly from rheumatism, and is in destitute circumstances. He has always been connected with high-class co. such as Haverly's and Thatcher, Primrose and West's. He has always been a cheerful giver to others in distress. A subscription will be started in this city for the benefit of himself and his family.

WILKESBARRE—**GRAND OPERA HOUSE** (N. H. Burgunder, manager): House dark 5-10.—**MUSIC HALL** (W. C. Mack, manager): Dark 5-10.

HANOVER—**OPERA HOUSE** (Rich and Maeder, managers): Mr. Rich has been in town the past week arranging all the details for the coming season, which opens on Sept. 2 with Fitz and Webster in A Breezy Time. Among the attractions booked are The Pay Train, Fast Mail, 4 Bells, Powell, The Westerner, Silver King, The Engineer, Creston Clarke, Charles B. Hanford and many others. Mr. Rich looks for a brilliant season in Hanover, and states that Richa will probably be the attraction for the principal society event of the season.

RHODE ISLAND.

WESTERLY—**ARENA**: Leon W. Washburn's Circus gave two performances 5 to packed tents, the show giving general satisfaction. Bob Hunting's Circus is underlined. J. Frank Stanley, lecturer, late of Buffalo Bill's Wild West, is filling a short engagement at Crescent Park, near Providence. Bud Horn, the calliope player with Washburn's Circus, made a great hit in the parade with his "Katie G. Polka." Managers pronounce this town the best paying one of its size in New Eng. and.

SOUTH DAKOTA.

SIOUX FALLS—**GRAND OPERA HOUSE** (S. M. Bear, manager): House dark July 29-31.

TEXAS.

PARIS—**PETERSON THEATRE** (R. Peterson, manager): House dark week ending 3.

HUNTSVILLE—**HENRY OPERA HOUSE** (John Henry, manager): House dark week ending 3.

GREENVILLE—**THE PAVILION THEATRE CO.**: Pygmalion and Galatea July 29; Squabbles 30; New East Lynne 31. Performances quite satisfactory to large audiences.—**GOSPIR**: Work on the New King Opera House is being pushed rapidly. When complete our people may well be proud for there is no prettier house in the State. Its architecture suggests its purpose. It will be opened Sept. 20 by J. K. Emmet. Louis James, Thomas Keene, and Modjeska are among the bookings. The prospect for a good season is very favorable.

EL PASO—**MYERS' OPERA HOUSE** (A. B. McKie, manager): House dark week ending 2.

AUSTIN—**HUNDE PARK THEATRE** (Dick Patrick, manager): The Alcegar Opera co. July 29-4 to good

houses. The New York Vaudeville co. will play at the Dam Pavilion 4-10.

IRVING—**GRAND OPERA HOUSE** (J. B. Mike, manager): The house has been dark the past month. Many improvements have been and are yet being made, and the coming season in every respect bids fair to be a most successful one. Manager Mike's list of bookings assures for us larger and stronger co. than ever before, and we are quite sure that Bryan theatregoers will show their appreciation by packing the Grand the coming season.

UTAH.

SALT LAKE CITY—**GOSPIR**: The Salt Lake Theatre and Wonderland were all dark week ending 3, and all are undergoing repairs. The bathing resorts at Saltair and Garfield are taking all the people. The Salt Lake Concert co. gave a concert at Saltair 1 to a large audience.—A concert was given 29 at the Congregational Church by Miss Helen Shearman and Miss Jennie McIntosh, which packed the house to the doors.—Professor Gentry's Pony and Dog Show has had the tent comfortably filled every afternoon and evening week of 29.—Harold Russell and his wife, Ada Dwyer, are summering here with Mrs. Russell's people. I got a glimpse of them at a circus party.—Madame de Collette is visiting friends and enjoying the lake bathing and will shortly return to Paris to pursue her musical studies.—The Burton Stanley Opera co. are doing the provincial towns for two weeks while their house is undergoing repairs.

WASHINGTON.

TACOMA—**THEATRE** (S. C. Heilig, manager): The Old Homestead 6, 7.

SPOKANE—**AUDITORIUM** (Harry C. Hayward, manager): J. K. Emmet and Emily Lytton in Fritz in a Mad House July 29; large attendance.—**NATATORIUM PAVILION** (Wallace Munro, manager): Hoppe's Orchestra furnished the music 29-3. May Howard in an exhibition of mind reading and cabinet mystery; Will Davies in trapeze and Spanish ring, muscular exercises. Attendance large. Saturday, 3, was "Elks' Day" which means that all of the elks in this city and surrounding country met at Twickenham Park for a gambol under the shade-trees and in the large swimming pond. The day was spent in games and sports of different kinds, and ended in the evening with a grand concert by the Torbett Concert co. It is estimated that over 3,000 elks were present on this occasion.

NEW WHATCOM—**LIGHTHOUSE THEATRE** (John Melson, manager): House dark week ending 3.—**ITEMS**: Frohman's Japs were billed for 1 but refused to appear on account of the play having been presented a short time ago at this house.

WEST VIRGINIA.

WHEELING—**OPERA HOUSE** (F. Rietser, manager): This house will open 28 with The Dazzler.

WISCONSIN.

LA CROSSE—**THEATRE** (J. Strasilipka, manager): The Villers-Owen Stock co. have been retained for week of 15 owing to the phenomenal success of the past week. Onole Opera co. week of 12. The Louise Hamilton co. week of 19-24. The regular season at the Opera House will open week 26. Julia Marlowe Tabor co. will be the attraction.—**ITEMS**: Mr. J. W. McConnell, of the Villers-Owen co., will leave for New York 17 to join one of W. A. Brady's co. Jessie Villers, of the same co., had a flattering offer from David Henderson of the Chicago Opera House to take her old part in the extravaganza of Sinbad.

FOND DU LAC—**CRESCENT OPERA HOUSE** (P. B. Haber, manager): Al G. Field's Colored Minstrels 2; crowded house.

MADISON—**FULLER OPERA HOUSE** (Edward M. Fuller, manager): The session of the Catholic Summer school asked 3.—**ARENA**: It looks like rivalry in bill-posting between Ringling Brothers' Circus and Barnum and Bailey's in our town. Every available space seems covered with attractive lithographs.

WAUSAU—**ALEXANDER OPERA HOUSE** (N. B. Eldred, manager): The Oriole Opera co., under the management of Burt Park and Graves, gave two entertainments 3, 4 to good business. It was the best comic opera that has played here for years. The Rhinehart Sisters are very clever. Mr. Litt and Mr. Henderson kept the house in uproar of fun during the evening. Al G. Field's Minstrels 8.

RACINE—**BELLE CITY OPERA HOUSE** (J. Johnson, acting manager): Richards and Pringle's Minstrels 7.—**ELKS**: Racine Lodge 232 gave their annual picnic 3 to members of the order and their ladies. Games and music were indulged in and a fine spread was enjoyed. Judge Fish, of the Circuit Court, presided as toastmaster. Several members of Chicago Lodge were visitors.

CHIPPEWA FALLS—**GRAND OPERA HOUSE**: Villers-Owen Stock co. in repertoire week of July 22-27; last two nights to S. R. O. Hettie Bernard Chase 2, 3.

MENOMONEE—**THE MEMORIAL** (E. J. Newsum, manager): Dark 5-10.—**THE GRAND OPERA HOUSE** (Fred. Schmitt, manager): Dark 5-10.—**NEW OPERA HOUSE** (David Stori, manager): Dark 5-10.

OSHKOSH—**GRAND OPERA HOUSE** (J. E. Williams, manager): Frohman's co. in A Gotta Putna Girl to a fashionable audience July 31. Al G. Field's Minstrels 3; good business.

EAU CLAIRE—**GRAND OPERA HOUSE** (O. F. Burlingame, manager): Hettie Bernard Chase opened at the Grand 5 to a very fair house. The Iowa State Band gave a concert at the Grand 3 to a fair audience.

GREEN BAY—**OPERA HOUSE** (S. Brender, manager): Lang's Exposition Vaudeville to very small houses week ending 3; performance fair.

APPLETON—**OPERA HOUSE** (E. Erb, manager): Al G. Field's Minstrels appeared to a very good house despite a rainstorm 3.

STEVENS POINT—**GRAND OPERA HOUSE** (Bosworth and Stumpf, managers): Al G. Field's Minstrels played to a good house 7 and gave an excellent performance. A Clean Sweep 28.

CANADA.

MONTREAL—**GOSPIR**: The Royal Japs made such a success at Solmer Park last week that their engagement was extended 5-10. Their programme is almost entirely new. Imogene Comer, the songstress, has also made a hit.—Rehearsals of Jack Harkaway started at the Queen's Monday afternoon, 5, under the direction of Jerome Stansill and Ed. Varney. Theodore Babcock, who did such excellent work with Robert Hilliard last season in The Nominee and Lost—24 Hours, is to play Jack and Eva Taylor Emily, R. (Bob) Henders, a Montreal boy, will play the dual roles of Monday, the black boy, and Old Charles, Emile Harkaway's servant. He created the latter part in the trial production of the piece last Winter and received excellent notices for his work. Wilkes Steward and Owen Wynne also favorably known in Montreal are in the cast. Judging by present appearances Jack Harkaway has a bright future before him.

WOODSTOCK—**OPERA HOUSE** (Charles A. Pyne, manager):—**ITEMS**: The bookings for this house for the coming season show a very fine line of attractions. The season will be opened early in September by the Frederick Bond co. The following is a partial list of the attractions to follow: Charles's Aunt, Trilby, Katie Emmett, Wang, John Griffith's Faust, Helen Rythe, Guy Brothers, Old Tennessee, My Wife's Friend, Rub Roy, and Wilson Bartlett.

CHATHAM—**GRAND OPERA HOUSE** (Henry S. Rispin, manager): House dark week ending 3.

OTTAWA—**GRAND OPERA HOUSE** (John Ferguson, manager): Dark week of 5-10. Mr. P. Gorman has gone to New York to book vaudeville attractions for the Ottawa Exhibition.

VICTORIA—**THEATRE** (Robert Jamieson, manager): Frohman's Japs co. July 29; good business.

ST. JOHN—**OPERA HOUSE** (A. O. Skinner, manager): Dark.—**MECHANICS' INSTITUTE** (T. B. Harrington, manager): Dark.

PRIMA DONNA SOPRANO

The Author and Composer of Opera has now ready for stage production a first-class Romantic, Comic Opera. It is strictly up to date the plot, effects and music being entirely new. The Prima Donna will have a very interesting dual part in harmonious and interesting characters. The author desires to interest a Prima Donna as partner in the opera, who can furnish some capital in connection with some capital of his own. Address "COMPOSER AND AUTHOR," Mirror office.

AS YOU LIKE IT.



HERE are quite a number of our leading men this season who find that there is far more money in accepting an engagement with theatrical nobodies on a season's guarantee than in working for art's sake on no guarantee. Those young women who imagine themselves born to histrionic greatness either have money themselves or have no trouble in finding a guileless "angel." They literally have money to burn and they purchase an expensive leading man in the same spirit as they do the scenery for the play. The star is very weak, but the leading man is very strong. He will carry the show along and thus enable the stage-struck damsel to impress upon her friends and perhaps upon herself that she is really entitled to be in the position in which she has thrust herself. As for the leading man who does he care? He gets his money and who cares a fig for the dignity of the artist. "It's boodle wot talks, see?"

Charles Frohman found the name for The Gay Parisians for the French farce L'Hotel du Libre Echange, although he paid the promised \$50 to some one else. He thought of the title one evening, decided to use it, and on arriving the following day at his office, found the title submitted by some woman living up in Maine. The lady got her cheque all the same.

It has always been a puzzle to me how men evidently not possessing even a common school education and who can hardly write their own names, are able to secure positions as managers and advance agents. The ignorance of some of the latter is appalling. I remember one day receiving a communication that ran something like this:

Please use next week. Miss Tottie St. Clair, the handsome and winsome ingenue, is related to one of the richest families in the South. Her uncle, a wealthy millionaire (sic) has just bought her a beautiful yacht on which she will sail down the Gulf stream (sic) this Summer.

The press agent evidently thought the Gulf Stream was one of our native rivers, a kind of Summer resort.

No one knowing Otis Skinner can help liking him. He is not only an exceptionally handsome man, he is a gentleman in the true sense of that much-abused word. He is earnest, unaffected, affable, and his manner is as full of courtly grace off the stage as it is on. He is a facile conversationalist, and his talk is intellectual and always interesting. Unlike many actors, he is not always wrapped up in himself and his doings. It would be good for the stage and the dramatic profession if there were more Otis Skinners.

Don't you hate the theatrical bore? I think he is worse than the bore in any other walk of life. I mean the man who buttonholes you and talks you to death about himself and his business. There are so many of them on the Rialto—actors, managers, agents, playwrights—playwrights especially. I think the playwright who insists on your listening to the scheme of his new play (which more than probably the footlights will never see) is the worst of them all. I know a good many, and so do you, and we cross the street when we see them coming. When we don't, it's because we want to make something out of them.

New York is full of actors, and most of them are wondering what they are going to do next season. The managers, though, are beginning to get their people. All the agencies have been very busy for the last two weeks.

I wonder if our friends, the local managers, intend to take up this Fall the question of suppressing the traffic in theatre passes, which was agitated so thoroughly in THE MIRROR a few months ago. At the last meeting of the managers, convened for that purpose, it was proposed and carried that no further measures should be taken until the Fall, when another meeting was to be called. It will be interesting to note what will really be the fate of this agitation, intended to protect the managers, but which some managers seem to think does not concern them. Only a few evenings ago the proprietor of a store not half a block from Thirty-fourth Street and Broadway said to the writer: "I make \$75 a week steady selling passes. Stop it? They can't. Poor houses must be papered, and the 'paper' finds its way to me."

There are probably more beautiful women on the American stage than on the stage of any other country, and Charles H. Hoyt seems to have a happy knack of being able to secure for his companies some of the prettiest of them. In his Trip to Chinatown company this season, playing the part of Tony Gay, will be a girl of exceptional beauty named Octavie Barbe. She is practically a newcomer on the stage, having only appeared at intervals in small parts. She is French by descent, and was born in New York. Her father is the well-known French painter of that name. She is a dramatic soprano, and is gifted with an unusually fine voice, which, if properly trained, may carry her far. She has a beautiful figure, and has often sat as a model for the sculptor.

Richard Mansfield announces the production of The Son of Don Juan. Is this the Echegaray play, the general theme of which is similar to Ibsen's Ghosts?

In an interesting but rather lengthy communication on the subject of Church and Stage, my Denver friend points out that in several instances the writer who sends his message from the stage and the churchman who preaches from the

pulpit have both drawn their inspiration from the same source, namely, the Bible. He gives this notable instance of Parthenia's well-known speech in Ingomar:

PARTHENIA.

Ay, will follow thee wherever thou goest, Thy way shall be my way—thy fate be mine. Where thou dost build thy house, there, too, shall be My home; the language that sounds on thy lips, That will I speak; what pleases thee shall be My joy; and what afflicts thee, that will I Suffer, too, with thee. Thine am I, and nothing Shall part us more!

And he then compares it with the Book of Ruth, ch. I.; v. 16, 17.

"Entreat me not to leave thee, or to return from following after thee, for whither thou goest I will go, and where thou lodgest I will lodge: thy people shall be my people and thy god my god; where thou diest I will die, and there will I be buried. The Lord do so to me, and more also, if I ought but death part thee and me."

De Wolf Hopper was so successful as Falstaff in the recent open-air production of The Merry Wives at Saratoga, that he is thinking of securing Mr. Crane's scenery and costumes, and appearing in the character this coming season. It has been Mr. Hopper's ambition for some time to become associated with the legitimate.

TOUCHSTONE.

CORINNE'S TRIP TO PARIS.

"You can't talk with Corinne, for she's taking her singing lesson, but I'll tell you all about our trip to Paris."

The speaker was Mrs. Jennie Kimball. Place, a suite of rooms in the Marlborough Hotel. The visitor, a MIRROR man. Corinne at the farther end of the room was listening with respectful attention to the exhortations of her professor, Jesse Williams. Every now and then she would steal a glance in the direction of the reporter and display her white teeth in a roguish smile.

Said Mrs. Kimball: "We enjoyed Paris immensely. We met Audran, the great composer, and he was greatly taken by Corinne. He tried her voice, and was charmed with it. And he agreed to write a comedy opera for her, which is to be ready for her next season, and for which I am to pay him \$5,000. This opera we will produce here on a grand scale the season of '96-'97. While we were in Paris Corinne took mandolin lessons from the greatest living mandolin player, Signor Pietrapertosa. I heard Volpe, but Pietrapertosa is greater even than he.

"We saw nothing really good in the way of plays. In London we bought some clever songs, which Corinne will introduce in Hendrick Hudson this season. One and the best is, 'The Wooing of Tom Tit and Jennie Wren.' She will wear a dress specially made when singing this song. It imitates the birds' flutter."

In fact, Corinne has brought over a lot of stage dresses that would excite envy in an empress. They were made by Doucet, and each is a dream in rare lace, dainty chiffon, soft-hued silks and satins. Mrs. Kimball showed the reporter the entire outfit down to the tiny 2 C slippers, which cost seven dollars a pair, and she whispered confidentially that this season Corinne is going to wear a real low-necked dress. The gowns cost, she says, nearly a thousand dollars, and to be in keeping she also bought for Corinne in the Rue de la Paix seven strings of large pearls for which she paid \$2,400.

"Our tour," continued Mrs. Kimball, "will open with Hendrik Hudson in Washington on Oct. 7. The play has been greatly improved, and the scene of the World's Fair changed to a handsome ball-room. The company will include Harry Dietz, Linsay Morrison, Bennie Grinnell, Matt L. Berry will act as my manager."

THE AMERICAN EXCHANGE.

The midsummer business of the American Theatrical Exchange still continues at high-water mark. The general offices are crowded daily with visiting managers while the private offices and desks are in continual use. The companies booked direct through the American Theatrical Exchange are Minnie Maddern Fiske, Gladys Wallis, Joe Cassatha, Darkest Russia, Bonnie Scotland, Modjeska, The Bostonians, On Erin's Shore, The Coast Guard, Corinne, Thrilly, Special Delivery, For Fair Virginia, and The Man About Town. Henry Greenwall, who has just returned from a flying trip South, reports that everything indicates a most successful season in all his houses. William B. Seeskind is dividing his time between the American Theatrical Exchange and Long Branch, where he has a cottage. Sidney R. Ellis has been at his office daily from 9 A. M. and has not been able to avail himself of a vacation.

LE COLIER DE LA REINE.

Mrs. Potter and Kyrle Bellew, with a strong cast, will open at Daly's Theatre on Sept. 3 with Le Collier de la Reine (The Queen's Necklace), which has been dramatized from Dumas' work by Pierre Decourcelle, who is said to have produced a play which excites, interests, and amuses from beginning to end. Elaborate costumes have been made in Paris after models of the period, and the scenery and mountings are costly. Mrs. Potter has been fortunate in securing this play, as the dual role of Marie Antoinette and Oliva is believed to be suited to her. The enterprise will be under the personal management of Mr. Daly.

UNDER THE BLACK FLAG.

Frohman's Jane company recently visited New Whatcom, Wash., and refused to play at the Lighthouse Theatre, managed by John Nelson, because Jane had already been played in that house by a piratical company.

A company called the Metropolitan is pirating Caprice and other plays in Colorado. At Aspen, according to THE MIRROR correspondent, they gave poor entertainment and did a poor business.

Gavin and Streeter's company is pirating My Partner and other plays in Michigan.

ENGAGEMENTS.

William Lee, Alberta Lee, and Master Earl have been re-engaged to play Scar Brow, Fawn Afraid, and Little Dick in The Girl I Left Behind Me.

Grace Dean, prima donna, and Edward Elkas, stage manager, have signed with D. W. Truss for Wang.

Helen Harrington has signed with John MacKay for character parts.

Ethel Lynton has signed with Wang.

John Burton is engaged with Wang as musical director.

Lillian Dix has been re-engaged for the part of Helen Griffin, Minerva Dorr will be the star, and Bernice Norcross has been engaged for the part of Hattie Griffin in Niobe.

Marguerite Ferguson will be with McCarthy's Mishaps next season to play a part and perform her dancing specialty.

E. D. Shaw, instead of going with Felix Morris, as announced last week, will, owing to changes in Mr. Morris' plans, go in advance of the A Trip to the Rockies Opera company.

Ralph Dean has signed with A. Y. Pearson for this season.

Emmett C. King has closed his engagement with Gustave Frohman's Summer stock company at Waukesha, Wis., and is now visiting his parents at Joplin, Mo. He has signed for this season with Pudd'nhead Wilson.

J. T. Kilgour, a well-known actor, who has been in retirement for two seasons, has been engaged to play the part of Captain Norton in C. T. Dazey's play, The Old Lime Kiln, to be produced by Katie Putnam and her company. Mr. Kilgour was formerly of the Niobe and Charles Frohman companies, and is prominent in Chicago's athletic and yachting circles. The company will begin rehearsals at Benton Harbor, Mich., Aug. 22, and open in that city a week later. On 31 it will open the season of the Haymarket Theatre, Chicago. The company includes Katie Putnam, Herbert Cawthorn, J. T. Kilgour, N. B. Emery, J. A. Devlin, T. B. Findlay, Leonard Mitchell, E. M. Kimball, Susie Forrester, Amia Watson, Eleanor Wynn, Joseph I. Devlin, treasurer, and Will O'Wheeler, manager.

J. Melville Janson, of Carncross' Minstrels, underwent an operation on his cheek recently at the Atlantic City Sanitarium.

Frank C. Ives, the billiard player, will make a tour of the world. Lee Harrison will be his manager, and J. Levy his backer.

William Hoey will be featured in E. E. Rice's production of The Globe Trotter, which will begin its season at the Hollis Street Theatre, Boston, on Sept. 2.

Ollie Lake, the divorced wife of Pugilist Corbett, is to go on the stage. Zella Nicolaus, who has a \$40,000 suit against George Gould, has been engaged to appear in The White Crook.

Lillian Stillman, who left Chicago on Aug. 1 and has since been dividing her time between Philadelphia, Atlantic City and New York, has been engaged by Manager Grady to play her original part Jolly Old Chums, this being her third season with the piece. Rehearsals begin in Philadelphia to-day.

Manager S. Myers has engaged L. J. Vincent to stage The Land of the Living, which will open at the People's Theatre on Sept. 23. Harley Merry has painted the scenery.

Managers Stuart and Marsh have engaged Josie Mills to play the heavy in Tennessee's Partner.

Helene Lind has signed with A Ride for Life.

Manager Thomas W. Miner has engaged an excellent cast for The Silver Lining. The company will include William Courtleigh, Will A. Whitecar, R. G. Wilson, J. P. Keefe, J. S. Gibbs, George F. Hall, Frances Drake, Laura Almosino, Marie Dantes, and Bob McWade. Rehearsals began yesterday at the Fifth Avenue Theatre under the direction of Dan Harkins. Albert and Hagen are working on the scenery. The production will cost something in the neighborhood of \$10,000. The play will receive its initial production at David B. Henderson's Chicago Opera House on Sept. 2.

David Hanchett has been engaged to play the heavy part in The Land of the Midnight Sun.

The company engaged to support Madame Modjeska by Manager F. L. Perley is one of exceptional excellence and strength, including among others: W. S. Hart, Howard Kyle, Beaumont Smith, who was Lawrence Barrett's understudy with Booth and Barrett, and also played many principal roles with that great organization; Robert McWade, Sr., who has also starred for many years; Franklin Quinby, who has also starred in the legitimate; Wadsworth Harris, Robert Elliott, Anna Proctor, Una Abell, Mrs. Sargent, and Miss Sargent.

Ferd. Noss has engaged Charles T. Aldrich for The Kodak.

Richard Sherman has signed for the part of Rornnoski in Irving Sandow's production of The Prince of the Mountains.

Della Fox's supporting company in Fleur-de-Lys will include Ida Fitzhugh, Kate Uart, Jefferson de Angelis, Alf. Wheelan, Melville Stewart, Charles Dungan, Charles J. Campbell, and Edward Knight.

Charles Dickson's company presenting Other People's Money at Hoyt's includes Aubrey Boucicault, Thomas H. Hunter, Gustav Yorke, Augustus Holback, Alonzo Stevens, Lillian Burkhardt, Helen Tracy, Georgia Welles, Alice Thill, and Virginia Ayres.

Harold Cox has been engaged by Canary and Lederer as business manager of The Merry World company on the road.

Edwin Walter will play Faust in Morrison's No. 2 company.

Nettie Black has been engaged for the title-role in Fantasma.

LESLIE HASKELL.



Above is presented a very good likeness of Leslie Haskell, who last season played the part of Ella Delehay, the ingenue in Charley's Aunt. She was highly complimented for her performance both by the management and the press, and has been re-engaged to play the same part this season. Miss Haskell has been but a short time on the stage, and as she is particularly fitted for this class of work, she may confidently be expected to make a name for herself.

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Larger cards are published at the rate of \$1 an agate line for three months. The matter in professional cards will be changed as often as the advertiser desires without additional cost. Copy for changes must be in hand on Saturday morning to insure publication in the subsequent number.

IN SUMMER PLACES.

Agnes Wallace Villa and her daughter, Lucie, are spending a few weeks at Asbury Park with friends.

Lewis Morrison, Mrs. Morrison, Edward J. Abram, Edward Gray, of Chicago, and Rosabel Morrison started on a bicycle tour of Westchester County last week.

Frances Drake has been spending the Summer at Shelter Island where she will remain until rehearsals are called for The Silver King, in which she is to play one of the principal roles this season.

J. Edwin Hall, formerly manager of Music Hall, Tarrytown, is summering at Newport. He expects this season to manage a theatre near New York.

Lillian Harper is spending the Summer at the United States Hotel, Long Branch.

Annie Lewis, last season at the Boston Museum and lately with Camille D'Arville's company, is spending her vacation at her handsome home in Chevy Chase, Md., a suburb of Washington, D. C. Miss Lewis has been an expert wheelwoman for several years and owned one of the first woman's wheels seen in Washington. Miss Lewis has not signed for next season.

May Hosmer Babcock is visiting John F. Ward and family at "The Pines," their Summer home in Speonk, L. I.

Edwin Wallace and Mrs. Wallace are summering at the Highlands, New Jersey.

Charles F. Walter, of 1402, is summering at Blue Mountain Lake, and has entirely recovered his health.

Amy Lee and Frank Doane have gone to their home in Philadelphia for a few weeks.

Alice and Harry Chandler, Clara Orvill, Emily Bickford and Hattie Odlin have made up a party to make a trip to the White Mountains.

Forrest Robinson and Mrs. Robinson, since their return from England, have been rusticated at Montague, Mass. Both have bicycles, and they ride regularly, while Mr. Robinson is also working hard to become a golf sharp.

Will J. Davis and his wife, Jessie Bartlett Davis, are taking a trip through the Northwest.

Frank L. Perley, who is to direct the fortunes of the Modjeska and Bostonian companies, is taking a brief vacation at his stock farm, near Minneapolis. His wife, whose health was nearly despaired of last May, is quite recovered, and bids fair to become completely restored. When Mr. Perley arrived home he found a pair of handsome standard-bred colliers, presented him by J. Will Davis from the latter's Willowdale Kennel, at Crown Point, Ind.

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HERE AND THERE.



their theatres in this sweltering weather, they should provide some means of at least partially cooling those who go to seek amusement, so that enjoyment will not become simply endurance.

At Dorothy last Thursday night there sat behind me four or five ja—, I mean people from out of town—and their delight was more entertaining to me than the performance itself. Scraps of sentences, betokening their pleasure, floated forward at regular intervals, as follows: "Oh, isn't he a grand actor!" "Isn't she sweet?" "No, she hasn't come on yet." "He doesn't know her with those patches on her face." The patches were tiny specks of black courtplaster, and the disguise offered thereby was not as effective as it might have been. "Oh, what a grand voice! Isn't that lovely?" etc., etc. Everything was "grand" from principals to chorus, and everybody was "great," whether he or she received a hand or not.

Maud Hollins surprised me in Dorothy. She was arch and dainty, and sang with excellent expression. Her Lydia was one of the prettiest bits of soubrette work I have seen in a good while.

Out in St. Louis a shy little damsel has written to one of the daily papers to inquire if "it is proper to discuss Trilby or Tess of the d'Urbervilles with a young man. I did, and my mother said it wasn't proper.—Cora."

Sweet Cora, there is a touching ditty entitled, "Always Take Mother's Advice," which you might refer to in this grave matter. Of course, it isn't your fault that you live in St. Louis; you may remedy the condition some day. Meanwhile, keep a normal temperature; mind mamma, and read "Alice in Wonderland."

Another correspondent of the same paper wants to know if, "at an informal Summer dance, I may wear russet shoes with evening dress?"

The place for such a person as this is plainly Chicago. There he need not bother his head or waste his stamps writing to the newspapers about questions of etiquette, but may dress as his own sweet will dictates, combining "valler" shoes and evening dress, diamond pins in ready-made bow ties, and silk hats with outing suits—or any old thing he likes.

Here is a paragraph I came across the other day: "When the Empress of Austria takes her daily walk of four or five miles, she goes straight on wherever she wishes, and her Greek teacher follows close behind her talking Greek or reading it to her."

What a jolly time she must have!

An effervescent paragraph—the product of an overworked press agent's brain, no doubt—states that "Mrs. Langtry, before she became an actress (When was that, pray? How long has she been acting?) Well—to continue—"hesitated whether to go on the stage or to try market gardening." She had a famous garden in Jersey Lane and had an aptitude for that sort of profession."

It's never too late to mend.

Mr. Guyton Heath and Mr. Jerold Heather are two blooming names I came across in the London Era's directory.

A Western philosopher, after varied experience and deep thought, has come to the conclusion that

"It is better to have lived and died
Than never to have lived at all."

You will probably recognize the source and inspiration of this couplet, and cannot fail to agree that the lines are replete with a stoical content, and are quite on a par with the romantic resignation of the original verse. There is a philosophy in the lines quoted which is a good thing to remember. Paste it in your hat.

THE OBSERVER.

HERRMANN'S VACATION.

Herrmann, the magician, has been enjoying himself through this Summer on his yacht, *Fra Diavola*, which he purchased from Ed Stokes. He is now a member of the Larchmont, Atlantic, and New York yacht clubs, and entertained the commodores of the two former clubs and Henry E. Abbey, Robert Dunlap, and James Breslin at a "mystery dinner" on board one night last week, the courses being served one after the other without the assistance of any visible servants.

CAUSERIE.

Paderewski is finishing the opera he began some two or three years ago. Paderewski being a staunch Pole, of course selected a Polish subject. What the subject is even Paderewski's most intimate friends are not allowed to know. The red-haired genius has always been more or less secretive about his compositions while finishing them. Great things are expected from this new opera. Paderewski being, in the mind of competent judges, a far more genial composer than he is a wonderful pianist. The opera is to be produced in Budapest.

Speaking of Poles, the much beloved Jean de Reszke is not going to grace the London Opera season. Some say that the ladies' idol is really ill; others—presumably less charitable—declare that Jean de Reszke's illness is nothing more than Alvarezia. It is a new disease, and unique; it means fear of Alvarez, the new tenor, who not only sings superbly but who can act, and—well, run! Jean de Reszke's illness is easily explained.

Pierre Loti, the naval officer, a member of the Academy whose books are so well known, is one of the most eccentric of men. He loves to dress himself as a Japanese, an old Egyptian Pharaoh, or an Assyrian King. De Goncourt, in the last volume of his memoirs just published, tells under what circumstances Loti's candidature was first set before the Academicians. It happened in Daudet's house. Daudet's contemptuous dislike for the Academy is well known. He thought that it would be an excellent joke to see a naval officer, one of the defenders of the "Patrie," become a member of the forty illustrious men. So Daudet spoke of it to Loti, and Loti was delighted with the suggestion. Madame Adam, Loti's great friend, took up the matter and Loti was elected, to the great joy and amusement of Daudet.

By the way, speaking of Daudet, the fact that Madame Daudet's short stories are so little talked about in America strikes me as a curious injustice to this clever writer. If she had not been Alphonse Daudet's wife, her fame would be greater than that of any of the most well-known French authoresses.

MARTINE.

NELLE REED.

Nelle Reed, whose portrait in character appears on our front page this week, is a young actress who bids fair to reach a top rung in the histrionic ladder. Miss Reed was born in Minneapolis and is the daughter of Colonel John A. Reed, a prominent politician in Minnesota. After enjoying an excellent education she became a great favorite in Minneapolis society.

She early evinced dramatic talent of no mean order, and being endowed with a handsome and commanding presence, her friends encouraged her in her desire to adopt a stage career. Miss Reed, having artistic aspirations above the rank and file, determined to succeed in emotional roles in the best class of plays. She accordingly placed herself under the instruction of E. D. Lyons, an excellent character actor and a successful coach. Mr. Lyons recognizing her signal ability entered enthusiastically upon the work of coaching her for a round of Shakespearean and old comedy roles.

Among the roles for which Miss Reed seems especially qualified are Rosalind, Helena, Portia, Lady Teazle, and Julia in *The Hunchback*. The excellence of her characterization of Helena in the open-air performance of *A Midsummer Night's Dream* at Long Branch last Thursday surpassed the expectations of her most sanguine admirers. Many of those present declared that she was simply an ideal Helena, possessing beauty, grace, the proper stature, a good voice, in fact every histrionic requirement for the role.

Miss Reed has just closed a successful engagement in Canada, where she appeared in the leading roles during the Summer season of the stock company at Montreal and Quebec. The characters she assumed included Gervaise in *Drink*, an adaptation of *L'Assommoir*; Esther Eccles in *Caste*; and Martha in *Little Em'ly*. The Governor General and Lady Aberdeen, who attended some of these performances, complimented Miss Reed in the highest terms for her work. The Canadian press also awarded her great praise for the cleverness and artistic quality of her acting.

Miss Reed has not formed any definite plans for the coming season. It is probable, however, that she will appear in a production of *Madame De Farge*, a new dramatization of Dickens' "Tale of Two Cities." She is now preparing herself to assume the title role under the direction of Mr. Lyons. If the production proves successful Miss Reed will make a starring tour in *Madame De Farge*. Meanwhile she is adding other roles to her repertoire, and will continue to receive the benefit of Mr. Lyons' coaching.

At Auditorium, Galesburg, Ill., has August 26-27, 30-31. Race Dates: still open. Wire or write, F. E. Berquist, Mgr.

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TELEGRAPHIC NEWS

CHICAGO.

Hot Weather Affects the Theatres—Notes of the Opening Season—Hall's Chat.

[Special to The Mirror.]

CHICAGO, Aug. 12.

Last Friday and Saturday were the two hottest days we have had this year, and as a consequence the business at the theatres fell off alarmingly. Friday night there was a drop of \$400 at Hooley's, where Trilby has been filling the house. The performance has been given a tincture of "ginger" by Walden Ramsey, stage-manager, who came on from New York last week. Lackaye suffered terribly from the heat in his sweltering Svengali make-up, but he did not shirk his arduous work in the least. I think him the most conscientious actor on the stage. He has arranged with Manager Palmer to play the part next season, by the way. Trilby is here two weeks more and then we have the Lyceum company in The Case of Rebellious Susan.

In the window of a cheap tailor shop up in my police district the other day I saw a very queer plaid suit of clothes marked \$0.80, and on the window was a placard which read, "This suit is uncalled for." It was, too—more so than any suit Ted Marks ever wore.

The season at the Grand Opera House will be opened on Aug. 25 by Gus Heege in his new play, A Genuine Gentleman, supported by Sadie Connolly and Merri Osborne.

Ira La Motte is to handle the Schiller for Gustave Frohman, and Curtis J. Dunham is to be press agent. The season will open on Sept. 1 with Royle's new play, Mexico. Manager Frohman has wisely retained Gustav Luders, who has been conductor at the house ever since it opened.

Joe Cawthorne's season opened auspiciously at Waukesha last Thursday night. He was here Saturday and left for Kansas City, where he opens to-night. The play is a hit, and Manager Dunne has an excellent company.

The Lyceum season at Hooley's is for three weeks. The first will be devoted to The Case of Rebellious Susan, the second to An Ideal Husband, and the third to revivals of The Wife and The Charity Ball.

The third edition of Ali Baba is on at the Chicago, and business is large. William Broderick is a distinct addition to the company.

Daniel Frohman passed through here last week en route to the coast.

Little Robinson Crusoe had a "third edition" last night at the Schiller, with many new features. Max Godenrath, the popular treasurer, and Al. Beaumont, advertising agent of the house, are to benefit to-morrow night.

Manager John W. Dunne is busily engaged in arranging for the opening of Gladys Wallis at McVicker's in Fanchon, Aug. 24.

Thoroughly redecorated and refitted, Frank Hall's Casino will reopen next Thursday night with continuous vaudeville for the season.

The Olympic's advent as a "continuous" house has met with high favor. Lew Dockstader, McIntyre and Heath, Dolph and Sacie, Levine and Fialkowski are the cards this week.

The Alhambra reopened yesterday with Richards and Pringle's Georgia Minstrels.

Business is great at Hopkins' two houses. On the South Side this week Ganivet, Harry Gilfoil, Melville and Stetson, and the drama, Magnolia, are the chief attractions, while at the West Side house Sweetnam and The Silver King head the list.

George Fair is still on top at the Masonic Temple Roof Garden. Lillie Western, Burt Shepard, Barney Reynolds and Edith Gray are his magnets this week.

Milton Nobles remains with the stock company at Havlin's, presenting Love and Law there this week.

Of the out-door attractions, The Siege of Vicksburg and the Chutes are easily in the lead in popular favor.

Otis Skinner is here preparing for the opening of his season at the Grand Opera House in September.

Clever little Martinetti leaves Trilby soon to go with Joe Hart.

The Columbia reopens with The Masqueraders the latter part of this month.

John McWade closed an opera engagement at Schlitz Park yesterday, and is in Chicago for a few days.

David Clayton and wife have gone to Lake Villa for a few days.

Frank Moynihan is doing the "straight business" with McIntyre and Heath. You know all about it. He puts an advertisement in the paper for a boy and wonders why it is not answered. Then there is a knock at the door.

Uncle Tom's prospects are not at all good for next season. Good Evas are quoted on the curb at \$6, and a Marks who can take care of horses may be had for \$7.

Some one writes me from Saratoga that De Wolf Hopper cut a number of Shakespeare's lines out of Falstaff in the out-of-door performance for fear that the audience might think them his own "gags."

In discussing the sensation caused in the East by the report that Lillian Russell was to don bloomers, Barrett Eastman, the bright dramatic critic of the Tribune, had this to say: "Miss Russell has two very substantial reasons for not wearing bloomers—one for each bloomer."

"BIFF" HALL.

CLEVELAND.

Amorita at Halthnorth's—The Euclid to Open Thursday—Notes.

[Special to The Mirror.]

CLEVELAND, Aug. 12.

Amorita is the opera being sung to-night at Halthnorth's Garden Theatre, which is crowded.

Clara Lane appeared in the title-role and fills it in a charming manner. J. K. Murray makes the same impressive Don Bombarda that he did last season, and Frank David assumes the role of Castruccio with pleasing effectiveness. The rest of the cast is efficient. The production compares favorably in every respect with that of last season, and will hold the boards for the remainder of the week, followed by Girofle-Girofla.

Al. G. Field's Minstrel company will open the Euclid Avenue Opera House Thursday, Aug. 22, playing a short engagement of three nights and a matinee.

The Lyceum Theatre will open the season Aug. 29 with Billy Van's Minstrels as the attraction.

It was the intention to open the Cleveland Theatre to-night, but the repairs are not completed. Therefore the opening will be next Monday. Big Scout and Wild West will be the first attraction.

Oscar Girard, the clever comedian of the Murray-Lane Opera company, who has pleased the audience at Halthnorth's Garden Theatre for the past nine weeks, left for New York last Tuesday evening. Mr. Girard has been engaged by Manager Whitney to fill the position of leading comedian for the Rob Roy company and had to leave in a hurry. While here Mr. Girard made lots of friends who were sorry to learn of his departure, but wish him success.

Alfred W. Collier will be the treasurer of the Lyceum Theatre next season.

Al. Coan, the veteran head usher of the Euclid Avenue Opera House, was elected a trustee at the recent convention of the Theatrical Mechanics' Association, recently held at St. Louis.

Several of the members of the chorus of the Murray-Lane company dropped out the past week to join their companies. Quite a number go to the Rob Roy company. Manager Hudson has, however, been lucky enough to fill their places.

The baton of the orchestra at Halthnorth's Garden is still wielded by Clarence Rogerson, and the patrons hoped he would remain till the close of the season, as he is quite popular, but he leaves to-morrow (Tuesday), his place being filled by Mr. Zehlin.

Manager A. F. Hartz, of the Euclid Avenue Opera House, has returned to the city from his vacation. Mr. Hartz has booked nearly all the finest attractions for the coming season, and his patrons as usual will be given the best to be had. A new drop-curtain is being painted for the Euclid in New York.

WILLIAM CRASTON.

PHILADELPHIA.

A Patriotic Opera Rehearsed—Attractions for the Opening Season—Gossip.

[Special to The Mirror.]

PHILADELPHIA, Aug. 12.

The Patriots is the title of a patriotic and romantic opera, in three acts, that was given a private rehearsal the past week. The work is by William Carter of Ohio, and the music by J. Adler of this city. The plot is based on the colonial times, and the scenes show the assembling of patriots on Boston Common, Griffin's Wharf, the overturning of the tea, etc. The last act is laid in Philadelphia, with a scene showing the old State House. The opera is dedicated to the descendants of the patriots of the Revolution, and will shortly be produced in this city.

Jack Ely, an Atlantic City Elk, distinguished himself on the night of the late Casino disaster by using a pair of pincers and cutting a live electric wire, thus saving the lives of many people, but himself receiving a shock resulting in illness for several days. Numerous lodges of Elks are now forming a plan to reward his heroism.

The local theatrical publishing firm of Charles Bloomingdale and Company have applied for a receiver, and the court has selected the Commonwealth Real Estate and Title Company to act in that capacity.

Pain's pyro-spectacle, which has been the sensation at Manhattan Beach, was given its first performance at Lincoln Park on the Delaware River on Saturday, attracting a monster audience. The Imperial Hungarian Gypsy Band and Harry Wannemacher's orchestra continue to furnish the musical entertainment.

Gilmore's Auditorium will open for the season on Aug. 17 with Charles H. Yale's Newest Devil's Auction. The company numbers sixty eight people, including a ballet of twenty-four dancers headed by Mlle. Emilia Bartoletti, Signorita Amore and Mlle. Anna De Boasi. The specialties are the Donazetta Trio, Kitty Wolf, Les Freres Lorella, Chris Bruno, William Ruge, the rubber man; four children midget dancers in "Pas de Clodoche" and the five Salamonsky Brothers. The dramatic cast includes Mildred Holden, Anna Moore, Maud King, Minnie De Vere, Al. W. Decker, William Lovella, Ed. Snow and Charles Sidney. Manager Yale has been in this city all Summer superintending his productions.

Mrs. John A. Forepaugh, with every prospect of a good season, will open Forepaugh's Family Theatre on Aug. 17 with a matinee of Harbor Lights and a cast including George Learock, Fanny McIntyre, Cripie Palmoni, George Conway, A. H. Stuart, Jessie Bonstelle, Helen Beaumont, Clifford Dempsey, Martha Rudesill and Joseph Downs. Two performances will be given daily with prices at 10-20-30 cents. For the week of Aug. 26, Cripie Palmoni as Widow Bedott.

The People's Theatre, C. A. Bradenburg, manager, will open its season on Aug. 17 with The Derby Mascot, introducing the following company: Katie Rooney, Edwin Ames, Billy and Viola Raymore, George Marston, Frederick Melville, Della Clarke and Mattie Rooney. Bookings: Special Delivery Aug. 6; Ride for Life Sept. 2.

The Kensington Theatre, under the management of John W. Hart, will open on Aug. 24 with the Kennedy and Barbier's Comedians in Two Thieves. The opening of the season will be sup-

plemented Aug. 23 with a trolley party of twenty cars with dancing and concert at Washington Park.

Carncross' Opera House is in the hands of electricians, upholsterers, and decorators, and will open its season on Sept. 2 with a change of policy. Minstrelsy, variety, comic opera, and burlesques will be the features.

Manager J. Bard Worrell will celebrate the opening of the handsome Park Theatre on Aug. 31, with Wang, for one week, followed by The Passing Show.

The Standard Theatre, with The Great Brooklyn Handicap will enter the field on Sept. 2, with good bookings to follow.

Max Rosenberg is engaging talent for his opening on Sept. 7. Jane Grafton will be the leading lady.

A Trip to the Rockies will go to the Chicago Opera House for a three-weeks' engagement direct from this city, opening there on Sept. 16.

Nixon and Zimmerman will begin the season at the Chestnut on Sept. 2 with Old Lavender; the Broad Street Theatre on Sept. 9 with Frank Mayo in Pudd'nhead Wilson; the Opera House on Sept. 9 with Robert Downing in Helena. These houses are booked solid with the best attractions on the road up to the middle of May.

Sol Smith Russell has left Cape May for Toronto, where he will begin rehearsals with his company for Aug. 15.

S. FERNBERGER.

BOSTON.

Eugene Tompkins' Superb Theatre—Sampson a Novelty—Benton's Gossip.

[Special to The Mirror.]

BOSTON, Aug. 12.

Boston's season is getting under way and with the regular houses opening their doors the theatrical outlook is decidedly brighter.

First in importance comes the opening of the Boston, which has been entirely renovated and now little resembles the house to which the theatregoers had become accustomed. Eugene Tompkins has done nothing by halves in this respect and he was showered with deserved congratulations when the redecorated house was thrown open to the public with Thatcher and Johnson's Minstrels 10.

At the Bowdoin Square everything indicates another auspicious season. That popular house presented to-night the first dramatic novelty of the season in Sampson, which was given by Walter Kennedy before a large audience. This was Mr. Kennedy's initial appearance as a star in Boston, and his work was well received.

Amorita was successfully revived at the Castle Square to-night, giving Tillie Salinger, as Angelo, her first opportunity in a boy's part in Boston. Two new members were added to the company to-night—Thomas Clifford, who made his debut on the light operatic stage, and Kate Ryan, whose long record at the Museum has established her as a favorite. Nanon will follow, 19.

Harry Askin brought back his Sphinx company to the Tremont to-night to remain for the rest of the Summer season. In honor of the return of the company the auditorium and lobby were artistically decorated with sunflowers. Three old members of the cast are missed from the performance, but their places are admirably filled by the new artists engaged by Manager Askin, and the performance was a delightful one.

Symphony concerts and clever variety attract everybody at Keith's New Theatre.

The Grand Museum opened to-day with The Burglar.

A burlesque of the Pirates of Penzance is a talking feature at the Howard Athenaeum.

The Lyceum opened to-day with Semon's Extravaganza company.

Burlesque and variety pleased the patrons of the Palace to-day.

Black America at the Huntington Avenue grounds is drawing a fair attendance, although the entertainment is so large that thousands of spectators make small show.

Final preparations for the production of The Carnival of Venice are now being made at the new ground.

Napier Lothian, Jr., has been engaged to stage the production of Mighty Millions, which is to be made at the Hollis Street on Aug. 26. For some time the author has been rehearsing the leading members of the cast privately and she will supervise the production.

Harry Askin has signed a five years' contract with Aubrey Boucicault to star him in light comedies. Mr. Askin also has in preparation two romantic operas, and Julian Edwards' Irish comic opera, which is to be produced in New York at the Metropolitan Opera House next April. Boucicault had to leave the cast of Kismet Aug. 6 to go on to New York to rehearse with Charles Dickson, but Richard F. Carroll, the author of the piece, jumped in to fill the vacancy, and his brother, Edwin, filled the part of Fatima. The next night, William Schuster, Boucicault's understudy, was ready. Seth M. Crane will probably succeed him in the part.

Charles Barton, who is to be the resident manager of the Columbia, is receiving a cordial welcome to Boston, and his season promises to be a success in every way.

I hear that Tillie Salinger may leave the Castle Square to join the comic opera company engaged for the Oriental, St. Louis.

Peter F. Dailey and his company began rehearsals of John J. McNally's new farce comedy at the Hollis Street to-day. Frank Tannehill, Jr., who is to stage the piece came on last week to consult Mr. McNally, who wears a look of happiness that can only come from work well done.

Kendal Weston recently refused a New York offer from the Frohmans and will be seen in a Boston production in October.

Ramsay Morris is here in charge of the advance work for May Irwin in The Widow Jones.

William H. Crane is sad nowadays. His pet black and tan terrier, "Pete," which traveled with him everywhere, was killed by a vicious bull-dog at Cohasset last week.

John L. Sullivan's brother, Michael, died in this city last Friday.

Sir Henry Irving and Ellen Terry will be the first dramatic attraction of the regular season at the Tremont, which will open on Sept. 2, with Lillian Russell in The Trifane. The Irving engagement will begin on Sept. 30.

John B. Schoeffel and Agnes Booth-Schoeffel have closed their Summer home at Manchester-by-the-Sea and gone to New York, where Mrs. Schoeffel begins rehearsals in The Sporting Duchess. Mr. Schoeffel will divide his time between New York and Boston as usual.

Mr. and Mrs. Herndon Morsell (Lizzie Burton), formerly of the Boston Ideals, have been visiting Myron Whitney at Plymouth.

The first production of His Excellency in America will be at the Tremont, 18.

Paul West tells me that the engagement of Marie Millard, of The Sphinx company, to Marquis Raoul de Brabant, has just been announced, and that the marriage will take place next Summer in France.

William Seymour was unable to accept the offers to repeat The Merry Wives of Windsor at other resorts on account of his duties at the Tremont.

Samuel T. Hamillburg, of the Park, was made happy last week by the birth of a ten-pound boy. Franciola began training the dancers for The Carnival of Venice to-day.

The rehearsals of Jack Harkaway are now going on in this city. Edgar L. Davenport will play a leading part and the spectacle will be finely mounted.

George W. Griffith has been visiting his parents in Dorchester previous to joining the Lena W. Cole Dramatic company.

William Wolff is now the only remaining principal of those who started the Summer season at the Castle Square.

Frank A. Stanley has been engaged to direct the orchestra at the Grand Opera House the coming season.

Harry Askin will remain personally with Kismet this season, while Paul West will have charge of The Sphinx.

Vincent T. Fetherston, ticket agent at the Hollis Street, has gone on a two weeks' trip to the British provinces.

Emily Rigl, who will play the leading part of In Sight of St. Paul's at the Bowdoin Square, will be supported by an especially strong company.

JAY B. BENTON.

PITTSBURG.

Dates of the Opening of Local Theatres—Professional Notes and Gossip.

[Special to The Mirror.]

PITTSBURG, Aug. 12.

The Bijou Theatre will open on Aug. 22 with Thatcher and Johnson's Twentieth Century Minstrels. Bobby Taylor's In a Big City is booked for Aug. 26.

The season at the Duquesne, under Nelson Roberts' management, will open on Sept. 9. Manager H. C. Schwab of the New Grand is in New York.

Manager Harry Williams of the Academy of Music has returned from his seaside vacation.

John A. Palmer, identified with Canary and Lederer, E. E. Rice, and Charles Frohman, is the representative of the Duquesne.

Manager Davis' continuous show-house (formerly Harris' Theatre) will be known as the Avenue.

A new romantic tragedy, Rufinas, will be produced at the New Grand on Aug. 29. It is the work of Edward Lengner, an Allegheny playwright.

Harry Walker of the Academy of Music has returned from his vacation.

Manager Gulick of the Bijou is anxiously waiting for the season. The house will present a very attractive appearance.

With profound sorrow the numerous friends of George C. Jenks heard of the death of his wife at Brooklyn, N. Y., and extend to him condolence in his sad bereavement.

JOSEPH CROWN.

ST. LOUIS.

Princess of Trebizonde at Uhrig's Cave—Opening Dates of Theatres—Items.

[Special to The Mirror.]

ST. LOUIS, Aug. 12.

To-night The Princess of Trebizonde is being given at Uhrig's Cave before a large and fashionable audience, with the following cast: Prince Raphael, Helen Bertram; Prince Casimir, George Kunkel; Cabriolo, Jerome Sykes; Tremolin, Frank Deshon; Staradrap, William Steiger; Fiametta, Minnie Bridges; Regina, Toma Hanlon; Paola, Gertrude Lodge; Ricardo, Corinne Burton, and Brocolo, Dolly Delroy.

Helen Bertram made a very fetching Prince, and sang and looked the part exquisitely. Minnie Bridges, Toma Hanlon, and Gertrude Lodge were, as usual, most excellent. The central figure, though, was Jerome Sykes, who was hilariously funny in his part, and he was ably seconded by Frank Deshon. The rest of the company helped to make the first production a big success.

To-night a change of bill was made at the Union Trust Building Roof Garden, and in addition to several of the hits of last week, several new ones were presented.

William Pruette has finished at the Cave, and left at noon to-day for New York, to begin rehearsing with the Rob Roy company.

Alexander Spencer, the musical director of the Cave, has contracted to go with Charles Hoyt's attraction to the coming season.

Mr. 3-ylor, manager of the Union Trust Roof Garden, has kept a record of this Summer's

weather, and he asserts that not less than 90 per cent. of all the nights this summer were either too cold, too wet, or too windy for a successful roof performance, yet his attractive resort has been successful pecuniarily.

George Munson, who has been doing very clever press work for Uhrig's Cave this summer, will again go in advance of The Derby Winner this season.

The members of the Derby Winner company reported for rehearsal last Thursday. They are occupying the stage of the Exposition through the courtesy of Manager Gannin. The Derby Winner company opens their season and also the season of the Grand Opera House on Aug. 17.

Manager George McManus returned Wednesday from New York, where he has been for several weeks closing contracts for the coming season at the Grand Opera House.

The Olympic Theatre will open on Aug. 25, with Eddie Foy's new extravaganza, Little Robinson Crusoe. The theatre is being renovated. It is rumored that Colonel Hopkins will have a temporary theatre here until his new theatre is completed.

Manager Ollie Hagan has returned from New York. His theatre has been entirely refitted and redecorated this summer, and makes a beautiful appearance. It will open Aug. 25.

Manager Taylor was presented at his benefit Saturday night with a handsome gold watch suitably inscribed, being a gift from the attaches and his friends. Much of the success of the roof-garden is due to his wise selection of attractions and his able management.

W. C. HOWLAND.

MATTERS OF FACT.

Alice Johnson has just returned to the city, having spent several weeks with her family at Takoma Park, D. C. Miss Johnson has not closed for next season.

The Odd Fellows' Opera House at Lawrenceburg, Ind., is being entirely remodeled, and will be ready for opening Sept. 1, for which date a strong attraction is wanted.

A first-class soubrette, with her own play and a combination, are wanted by J. J. Hilton, Paris, Texas.

Miller, the theatrical costumer of Philadelphia, has been forced to enlarge his premises, and has, therefore, opened another store. He is now located at 231 North Eighth Street and 621 Wood Street. Miller is making the costumes of Lewis Morrison's production of Yorick's Love.

L. E. Fridenberg is disengaged, and may be addressed as per card in MIRROR.

Henry J. Bagge returned to town last week. He has not yet closed for next season. Mr. Bagge has been associated with some of the most prominent organizations.

A fine class of attractions have already been booked by J. L. Hooper, of the Academy of Music, Roanoke, Va. He wants a strong opening attraction between Aug. 19 and Sept. 16.

Charles W. Daniels, late manager the Hagan and Pope's Theatres of St. Louis, Mo., is disengaged and will go as advance, manager or treasurer.

Charles G. McCord, trustee, will sell the Grand Opera House, Vincennes, Ind., at public auction Sept. 7.

W. W. Kies will accept position in advance with reliable attractions. Address 61 Duffield Street, Brooklyn.

E. E. Hume, who is thoroughly acquainted with the country, invites offers as manager or agent.

Lillian Stillman has been engaged to play an eccentric character part in Jolly Old Chums—an up-to-date Bloomer Girl, with exaggerated costumes.

A. L. Hills has assumed the management of the Odd Fellows' New Opera House at Palmer, Mass. He plays but three attractions a month.

A prima donna soprano with capital is wanted for the production of a romantic comic opera, which is claimed to be strictly up-to-date by author and composer, care this office.

I. A. Solomon, advance agent, has not closed for next season and may be addressed care Rutherford Arms, Seabright, N. J., until Sept. 15.

Harry W. Young, business manager and treasurer, although in receipt of several offers has not yet closed.

Lincoln, Ill., is to have a new theatre, now in course of construction. It will be ready for opening about Dec. 1, 1895. The house will be known as the Broadway Theatre, and will be under the management of John J. Cossitt. The house is built on the ground floor, will be heated by steam and be thoroughly up to date in appointments. The seating capacity will be 900, besides eight private boxes. The best attractions only will be played.

Walter F. MacNichol, who has been with Annie Pixley, Maggie Mitchell, Niobe, and last season with Sol. Smith Russell, is at liberty for advance or treasurer, and may be addressed at 105 C Street, S. E., Washington, D. C.

The members of Edward Harrigan's company are called for rehearsals at the Fifth Avenue Theatre, Monday, Aug. 19, at 11 o'clock.

An opening attraction, minstrel or operatic, is wanted for the Grand Opera House at Mt. Sterling, Ky., by Managers Hudson and O'Connell.

The Potter-Bellows company are requested to appear for rehearsal at Daly's Theatre, Monday, Aug. 19, at 12 o'clock.

Lillian Stillman will be a member of the Jolly Old Chums company as character comedienne.

Oliver Jurgensen, who for the past three seasons has been doing advance work for Charles Frohman's attractions, announces himself disengaged. He was formerly a New York newspaperman. It was his articles in a New York daily that led to the arrest and conviction of the bogus dramatic agent, August Elbogen.

Through an error the address of R. Lynn Minton in an advertisement published recently was inserted as Mound City, it should be Anna, Ill.

Nellie Atherton invites offers for emotional leads and juveniles. She has a good mezzo-soprano voice.

A. Fueger, wig-maker and costumer, St. Louis, is well-known to the profession. He has furnished costumes and wigs for opera companies in Cleveland, Minneapolis, Kansas City, and for Uhrig's Cave, St. Louis. His costumes have been pronounced the handsomest and richest ever worn by the Summer opera companies playing in these cities. He has been complimented by the managers and by dramatic critics for his correct costuming and the elegant material used.

AT THE THEATRES.

Herald Square.—Kismet.

Operatic comedy in two acts. Text by Richard F. Carroll. Music by Gustave A. Kerker. Produced Aug. 12.

Kismet Chinchilla Dan De Lyon Oval Sam A-Jack B-Jeebers Alonthis Ramadamas So Jah Fat-ma Lazeli Koudje Gal Pandemonia Lena Haideez Lizzie MacNichol Harry Davenport Aubrey Boucicault William Schuster Edward S. Wentworth Edward H. Carroll Charles Whalen Jennette St. Henry Rose Leighton Helen Welch Agnes Daly Nellie Parker Mahel Irvine Gertie Clarke Aggie Vars Richard F. Carroll

Kismet, or Two Tangled Turks, which received popular endorsement in Boston, was presented for the first time in New York at the Herald Square Theatre last evening.

The complications of the plot arise from a peculiar will left by the Sultan of Turkey. According to this testament the first male child of either his son or his daughter is to be the Sultan's successor to the throne. Fate decrees that the first child born to Ramadamas, the Sultan's daughter, is a girl. Ramadamas, wishing to secure the throne for her child, disguises her as a boy. Her second child is a boy, and according to a clause in the Sultan's will, the second male issue is to be put to death in the Bosphorus.

The mother wishing to spare the life of her son brings the boy up as a girl. Matters have progressed thus far at the opening of the second act, the scene of which is laid in the courtyard of the seraglio. Both children have been brought up in absolute ignorance of their real sex. Kismet-the girl, becomes Sultan with a harem full of beautiful odalisques, for whom she is unable to entertain anything akin to masculine admiration. The boy is called Haideez and firmly believes himself to be a girl, but is unable to solve the mystery why he should pine for a cigar.

Kismet is resolved upon marrying her supposed sister, Haideez, to some foreign prince, and unknown to her mother, enters into negotiations with three principalities. Each of the three principalities sends a prince to woo Haideez. They all appear in disguise in order to avoid the watchful eye of Ramadamas.

The second act takes place in the harem, and is devoted to ludicrous complications. Eventually these complications are all straightened out. The female sultan falls in love with one of her supposed sister's suitors, and after donning female attire, marries him, while the pseudo princess takes possession of the crown and incidentally of his supposed brother's harem.

The performance, owing to the run of the opera in Boston, progressed with gratifying smoothness. The principals were all thoroughly at home in their respective roles, and acted and sang with artistic and comic results.

The production is under the managerial direction of Harry Askin. The staging owes much of its effectiveness to Max Freeman. Gustave Kerker led the orchestra with customary efficiency and his guiding baton lent apparent assurance to both principals and chorus. The costumes and scenery are tasteful and picturesque.

Standard.—Dorothy.

Dorothy Lydia Phillis Mrs. Privett Lady Betty Geoffrey Wilder Harry Sherwood Squire Bantam John Tuppitt Tom Strutt Lurcher Dorothy Morton Maud Hollins Hilda Hollins Edith Sinclair Maud Courtenay Charles Bassett David Torrence Basil Telson Al. Holbrook Henry Stanley Edward M. Favor

ending of the season occurred at the Standard last Thursday evening, when Cellier and Stephenson's comedy opera, Dorothy, was presented by the same cast which had appeared in the production at Lake George the week previous. A large audience was present in spite of the fearful heat (which the electric fans did not in the least assuage) and which did not prevent the friendly house from enclosing nearly every number.

The score of Dorothy is well known as containing some charming solos and quartettes, and a really fine finale for the second act. The book is bare of wit. Up-to-date gags take the place of humor, and the comedy characters are, as usual, greatly overdrawn.

Dorothy Morton in the title role proved plump and pleasing. Her voice is of wide range, fresh and limpid, but not used with very great skill or expression. As time wears on, Miss Morton will doubtless forget herself and act a little more, which will be an improvement. She was enthusiastically received last Thursday night. The best work she did was the hunting song, which was rendered with much fire and spirit.

Maud Hollins as Lydia was charmingly coquettish, beautiful to look upon, and sang with arch expression. Charles Bassett's acting is of the quality best described as wooden, but his singing is delightfully sweet and tender. For his rendition of "Queen of My Heart" he received five or six well deserved encores. David Torrence was spirited—a little too much so—and Edward M. Favor did what he could with the conventional comedy part of Lurcher. He was ably assisted by his clever wife, Edith Sinclair. They both did some excellent work, and afforded the only amusement of the evening, except that caused by Maud Courtenay, who didn't mean to be funny. The ballet and incidental dances in the last act fell flat and had better be cut out, for they were utterly devoid of any grace or beauty.

The stage setting was fair. The "magnificent" costumes mentioned in the programme were not visible. The dresses seen were decidedly unpretty. The chorus was large and energetic. The introduction of natural pine trees on the stage in the last act was a novelty, and filled the house with a spicy, fragrant odor.

It is not known how long Dorothy is expected to remain at the Standard, but it cannot be for

long. Charles's Aunt is announced for one week beginning Sept. 2. On Sept. 9 Augustus Thomas new play, The Capitol, will be produced, thus opening the regular season.

Casino.—The Merry World.

The Merry World, a merry review of the season's attractions, returned to the Casino last night, and was applauded anew by a large audience. The travesty still contains the parodies of Trilby and Sans Gene and the humorous skits on Wang, Robin Hood, The Little Trooper, The Magic Kiss, and Dr. Syntax.

The company played with spirit, and several of the members received recalls. In the cast were Amelia Summerville, Dan Daly, May Howard, Charles Dickson, Marie Laurens, Virginia Earle, Christine Blessing, David Warfield, and Willard Simmons.

People's.—Fable Romani.

The People's Theatre re-opened for the season on Saturday evening, Aug. 10, with Aiden Benedict's Fable Romani. Walter Lawrence and Therese Milford appeared in the principal parts with success. Grace Hunter executed a serpentine dance, and some living pictures were shown, which were much appreciated by the large audience.

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Term 1894-95.

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Anna Fisher, Victor Harris,
Frederick W. Selby

GRADUATED STUDENTS.

Lula Hopper, Margaret Chalmers, Carolyn Fwald,
William Kirtledge, Beth Franklin, Reta Villor,
C. H. Terry, M. Louise Brooks, Mary Louise Taylor,
Virginia Ayres, Margaret Hamilton,
Mae Fowler, Emma B. Kemp, Amoretta Lee,
Bertha Straus, Therese Kietz, Howard Adams,
Nellie Langen, Lill an Olies,
Helden Chondl r, Herbert Flansburgh,
Corona Ricardo, Max Montedonico,
Grace Reals, Maude Carlisle,
Louise Williams, Paula Weyman, Caroline Rohr,
Helen L. Ketcham.

Public Exhibition Performances

Given by the Students in the Empire Theatre during the term 1894-95.

ORIGINAL PLAYS—presented for the first time:
"Makepeace Joy" By Charles Barnard
"Dead Heat" By Emma Kaufman
"El Pueblo" By Frank C. Drake
"An Angel's Sin" By Alex. H. Laidlaw, Jr.
"Three Miss Biddles" By Alice Yates Grant and Ed-in Star Belknap
"Philopena" By Edwin Star Belknap
"Uncle Rodney" By William O. Bates
"Romeo's First Love" By A. E. Lancaster
"All for Nothing" By Adeline Stanhope
"A Close Call" By Grace Livingston Furniss
"Cousin Faithful" By Julia M. Lippman
"Love As a Tonic" By Alex. H. Laidlaw, Jr.
"A Bird in the Hand" By Sigmond B. Alexander
"The Going of the White Swan" By Gilbert Parker and Alex. H. Laidlaw, Jr.
"A Bachelor's Widow" By Charles J. Bell
"Charlie" By A. E. Lancaster
"Edgar Poe" By Henry Tyrrell
"The Cup of Trembling" By A. E. Lancaster

These exhibitions were given with the completeness of regular productions. Admission was by invitation only, except the last of the series, the proceeds of which are devoted to the establishment of a FREE SCHOLARSHIP for the term of '96 and '96.

TO DRAMATIC AUTHORS.

During the past two years the Empire Theatre Dramatic School has presented twenty-nine new plays by both tried and untied authors, a considerable percentage of which have already been placed, for regular production on royalty. This opportunity is extended to all authors of suitable work, free of expense. Manuscripts should be forwarded to the Director as early as possible.

ENGAGEMENTS.

NOTE.—Mr. Charles Frohman selects each season SIX graduates of the Empire Theatre Dramatic School, and the following are now under contract for his various organizations for season 1895-96:

Carolyn Fwald, May Montedonico,
Mae Fowler, Grace Reals,
Emma B. Kemp, Herbert Flansburgh

OTHER ENGAGEMENTS—fulfilled or pending:
Maude Carlisle William H. Crane, Esq.,
Louise Brooks William H. Crane, Esq.,
Chanez Olney William H. Crane, Esq.,
Helden Chondl r M. S. Langtry
Corona Ricardo Wilson Barrett, Esq.,
William Kirtledge Charles Frohman, Esq.,
Bertha Straus Robert Holland, Esq.,
Howard Adams Mrs. James R. own Potter
Margaret Chalmers Repertoire Company
Lula Hopper William G. G. Esq.,
Margaret Hamilton Repertoire Company
Virginia Ayres Charles Dickson, Esq.,
Beth Franklin Charles Hopper, Esq.

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1895.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.
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Foreign subscription, \$5.50 per annum, postage prepaid.

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NEW YORK, - - - AUGUST 17, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

GARDEN.—THELMA, 815 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND HALL.—ROOF-GARDEN, 8 P. M.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

TWO CRIMINAL PLAYS.

A MANAGER in San Francisco recently attempted to produce a play that described the appalling Emanuel Church murders in that city, the incidents being wrought out upon the lines of suspicion in the case, and the characters made by a similarity of names to suggest all persons in any way concerned in the crimes. The authorities of the city arrested the manager and his company upon the eve of the production, thus preventing the representation. This action was a good thing for the theatre as well as a good thing for the public, without reference to any effect such a production might have had upon the trial, in progress at the time, of the man accused of the murders.

In New York, last Thursday night, at the Germania Assembly Rooms in the Bowery, a play entitled The Life of Maria Barberi was performed. It purported to represent the principal events in the career of the Young Italian woman who has been sentenced to death for the killing of her betrayer, and in whose behalf many estimable persons and several newspapers are now engaged to influence executive clemency. It would have been a good thing for the theatre as well as a good thing for the public if this representation had by some authoritative means been prevented; and this may be said without reference to any sympathy that may be felt for MARIA BARBERI and without any prejudice against the effort making to prevent her legal execution.

The San Francisco case was a flagrant one of vicious managerial greed. It represented the lengths to which a certain class of men in the theatrical business—or in the lowest stratum of that business—will go in pursuit of a dollar. In commercial life their prototypes are found in questionable business ventures of all kinds. In other professions—and do not forget that all professions have just such persons to discredit them at all times—their fellows are represented by the criminal clergyman, the shyster lawyer, and the malpractising doctor.

The New York case is more difficult to classify. It no doubt had the sanction or aid of well-meaning persons. It was not, evidently, under theatrical auspices. But it also was a mistake. Any such exhibition, by whatever name, is abnormal, abominable and demoralizing.

The possibility in the one case of an attempt, no doubt encouraged by knowledge that it would appeal at least to a certain morbid class, and the actuality in the other case, connected as it was

with a sympathetic movement, offer material for the analytical labors of the social scientist.

Both directly and indirectly the theatre must suffer some reflection of obliquity in these matters; not because the theatre as an institution is not above such things—not because the theatre does not represent in its higher walks all that has been seemingly in past civilization and all that is of good report and repute in the present civilization—but because civilization itself cannot wholly leaven the dull mass or completely obliterate the primal barbarity of humanity.

THE OPENING SEASON.

BEFORE the next issue of THE MIRROR reaches the hands of its thousands of readers, the theatrical season of 1895-96 will have begun in earnest. Within a week many new ventures will be launched and many old ones, refurbished, will go their popular ways after the regular Summer interval. Within a month, the season will be almost in full blast.

From information that comes to THE MIRROR as the established and popular medium between the traveling manager and the resident manager, between players and managers and all their intermediate agencies, as well as between the profession at large and the public, it is safe to predict that before the close of the season now opening a great improvement in the theatrical business will have been noted and enjoyed.

For two years, owing to circumstances that have disastrously affected all affairs, the theatres have suffered. There is now every indication that all business is reviving, and that in good time the theatre will enjoy a prosperity greater than it has known in many seasons.

The period of stagnation has had many effects that will not, perhaps, at once be seen in the revival. Theatre patrons formerly careless have, during the past two seasons, been forced to carefulness in their amusements. With less money to spend, those who have gone to the theatre have used discrimination and patronized only the very best attractions.

The inference is plain, and managers will do well to study the conditions. Good attractions, always sure of a certain measure of prosperity, will probably be in greater demand than ever. Poor attractions, never successful after their quality is known, will, even on a revival of business, stand little chance of winning a public taught by panic to buy the best as a matter of less frequent indulgence as well as of economy.

THE metropolitan newspapers fairly luxuriated last week in the marriage of the widow of P. T. BARNUM and an eminent Turco-Greek. There was no journalistic forgetfulness of the fact that the present bride was relict of the greatest showman of his—or perhaps of any—time. It mattered not that the bride was voiceless on the event—she made no public communications except through a woman companion, and then only in modest answer to a very deluge of questions—or that the groom, although he was said to be able to speak English, was taciturn, reticent and non-committal. Day after day the newspaper story was continued, with an imaginative particularity that must have amused the public. One paper went so far as to declare that the bride had disposed of all her property before the ceremony, although all the papers admitted that the groom had enough of his own. The happy couple were not willingly on exhibition, and will spend the honeymoon on the groom's estate on the island of Mytilene in the Turkish archipelago, where even a New York newspaper reporter will not penetrate unless the enterprise that has distinguished this sort of journalism shall see fit to make assignments there. Most of the newspapers that enlarged upon this event mistook the honorary title of the groom—that of "bey"—for his patronymic. No two of them agreed upon his real name, which on the day of the story was variously printed as DENETRI CALLIAR BEY, DINETRI KALLIAS BEY, DENETRI CALLIAS BEY, DINETRI CALLIAS, and with continued variety down through the journalistic list. One newspaper that seemed determined, after ringing changes on the name, to get it right, finally printed it as DENETRIUS LAMBROU CALLIAS, Bey. Whatever the name may be, it is certain that its owner, even although he may speak English, will be glad to again tread his island, free from newspaper details and newspaper men's alarms.

THE weather is almost as potent a factor in amusements as it is in agriculture, and the manager, like the farmer, is happy or depressed as the atmosphere wills. For several weeks past coolness has affected the roof-gardens—although they have generally done fair business—and now, as the regular theatrical season is opening, heat promises for a time to make indoor managers miserable, although the roof directors will rejoice in it. But there is a good time coming, and even the weather cannot steadily affect the drawing power of good entertainment.

PERSONALS.

FERGUSON.—There are few who would recognize W. J. Ferguson on the street divested of the



aids of make-up that he employs upon the stage. Mr. Ferguson is one of the cleverest of character comedians. Unlike so many who amuse, he shows in his photograph a power for comedy. As a rule, the everyday picture of a comedian looks like a portrait of a tragedian. His

work as Spettigue, in Charley's Aunt, contributed in no small measure to the success of that farce, and he is later remembered for his characterization in The Fatal Card.

NETHERSOLE.—Olga Nethersole is enjoying a vacation at Suffolk, England, where she is golfing, fishing, and riding. She will sail for this country on the St. Louis on Oct. 5.

HOLLAND.—Joseph Holland has become a wheelman.

DAUVRAY.—Helen Dauvray is on her way to Australia, and intends to make a tour of the world.

GREY.—Katherine Grey returned from San Francisco last Tuesday to attend the rehearsals of The Great Diamond Robbery. The piece is to be produced at the American on Aug. 31, two days earlier than originally announced.

MISKEL.—Caroline Miskel (Mrs. Charles H. Hoyt), who has been spending the Summer with her husband at Charlestown, N. H., is expected to return to the city on Aug. 19 to begin rehearsals of A Contented Woman.

HAMMERSTEIN.—Oscar Hammerstein announces that every dressing-room in the Harlem Opera House and Columbus Theatre will be decorated and carpeted. It is a remarkable fact that few theatre managers can truthfully say as much, although their auditoriums may be palatial.

MAUSSEY.—Ida Maussey, the pantomimist, who for several seasons toured with the Hanlons, has been dangerously ill at her home in Buffalo, with uremic blood poisoning. Her chances for recovery are much better.

SOUSA.—John Philip Sousa, the famous band leader, was made the subject of a sermon recently by the Rev. E. G. Hobbs, of Decatur, Ill. The preacher, after a most appreciative tribute to the noted musician, his work as a director and his talent as a composer, drew a religious lesson on the subject in an ingenious way.

STODDARD.—Lorimer Stoddard has written a pretty ballad called, "At the Foot of the Rose," for which George Alison has composed music.

HENLEY.—E. J. Henley was in St. Louis last week, and according to the Republic of that city, was the picture of health.

NELSON.—Lars P. Nelson writes to THE MIRROR from Stockholm, Sweden, where he will present Bronson Howard's Shenandoah at the Arena Theatre on Sept. 15. After its production in Sweden, Mr. Nelson will introduce this play in Germany and Russia. "The opinion here," he says, "is that it will make a big hit, as they have never seen anything like it in this country." Mr. Nelson's daughter, Hilma Nelson, is a member of Augustin Daly's company.

FARREN.—William Farren, the well-known actor of old men's parts in England, will come to America in support of Olga Nethersole. Mr. Farren is the third actor of note in the generation of that name.

MERRON.—Eleanor Merron is the author of a novel entitled "As the Wind Blows," which is in the press of the United States Book Company, and will be published next month. The story is said to be one that deals with strange circumstances rather than with a problem, and its scenes are laid in New England at the present day. The leading character is a woman, and as the story has play possibilities, Miss Merron will probably dramatize it in good time.

COLEMAN.—William D. Coleman, THE MIRROR correspondent at Danville, Va., was in town last week, sitting as a Master in Equity in a case in which New York persons are interested. Mr. Coleman is a judge of the equity branch of the United States District Court, and is a prominent and esteemed citizen of Danville, whose political note is wide. He had not been in New York in twenty-seven years, his last former visit having been paid as a delegate to the Democratic National Convention that nominated Horatio Seymour for the presidency. Mr. Coleman was one of the secretaries of that convention.

TERRISS.—Thomas Terriss, son of William the celebrated, has had the pleasant experience of winning his spurs in London. Seymour Hicks fell ill and young Terriss jumped in to play his part in The Shop Girl. He made a hit. Now Mr. Terriss has plenty of offers. Mr. Tree wishes him to play Little Billee in Trilby and George Edwardes wants him for the American tour of The Shop Girl. Mr. Terriss played in The Prodigal Daughter under Mr. French's management.

REHAN.—Ada Rehan is now enjoying her well-earned vacation, having closed with Augustin Daly's company one of the most successful seasons in London. The critics of Great Britain say nothing but of praise of Miss Rehan, and acknowledge her to be the finest delineator of Shakespearean roles. After a brief rest she will return to America, visiting all of the principal cities and then resume her usual season at Daly's Theatre.

pal cities and then resume her usual season at Daly's Theatre.

MODJESKA.—Madame Modjeska will make her farewell appearance in New York this Fall. The retirement of such an artiste from the stage is an event to be sincerely regretted, for she represents all that is highest in her art, and is one of the noblest expressions of true womanhood in the profession. Modjeska will sail from Bremen on Aug. 27, and will come to New York direct to begin work on her forthcoming tour. Notwithstanding the loss from the arbitrary course pursued by the Russian Government, this distinguished actress has had a very profitable season abroad. Modjeska contemplates a revival of Henry IV., and Measure for Measure. She has also practically decided to produce a new play of the romantic school by Clyde Fitch. Magda Macbeth, and Mary Stuart will be retained.

NAST.—Thomas Nast has been commissioned by Sir Henry Irving to make an oil painting of Shakespeare's bust, now in the room in the old house at Stratford-on-Avon in which the poet was born. Some time ago the artist sent to the actor, who is his personal friend, a photograph of a study of the subject, and the commission is the result.

LETTERS TO THE EDITOR.

A LOCAL MANAGER'S IDEA.

PARIS, Ky., Aug. 8, 1895.

To the Editor of The Dramatic Mirror:—Sir.—If you will kindly give space to a short communication I would like to say a few words regarding attractions playing the one-night stands. I have been a local manager for a number of years, and experience has taught me that an attraction playing to \$1.00 invariably does the business, while those that insist on playing to \$1.50 are the ones to suffer.

But it is a hard matter to convince the traveling manager that this is a fact, yet it stands to reason that the local manager ought to, and probably does, know best what his patrons are willing to pay to see an attraction.

And again, why should the prices of admission to the theatre not be reduced, when managers all over the country are cutting the salaries of their "people" from 20 to 30 per cent., and salaries and commodities in other branches of business being reduced? It does seem that they (the managers) want the best of it all around. During the depression in business that the country has lately passed through, it looks unreasonable to make the patron of the playhouse pay an exorbitant price, and very often not get the value of his money. High prices of admission in one-night stands tend to injure the business rather than increase it, and the sooner the scale is lowered to a proper standard the better for both the local and traveling manager, as the business done will be larger in the end.

Nery respectfully,

GEORGE D. MITCHELL,
Manager Grand Opera House.

"THE D'AVENANT BUST."

NEW YORK, Aug. 5, 1895.

To the Editor of The Dramatic Mirror:—Sir.—Referring to the article in THE MIRROR republished from the Philadelphia Record on "The D'Avantant Bust," I beg to state that:

1. The Droschont portrait was not taken from life, and is not authentic. It was undoubtedly executed during the lifetime of Shakespeare, and the artist may have seen Shakespeare often. But it is safe to say that no living man ever resembled the Droschont portrait of Shakespeare.

2. There is no "Gerard Johnson bust." Gerard Johnson was a "tombstone maker" from Amsterdam, who is alleged to have been in England at the time of Shakespeare's funeral, and to have been employed to make this Stratford bust. But the whole thing is pure guesswork. There is not the slightest minute or record on the subject anywhere.

3. Sir William D'Avantant could not have introduced "his own lineaments into the features of the Stratford bust." Beyond the fact that Sir William had unfortunately lost his nose, the most casual inspection of any of the numerous portraits of him will dispose of that proposition.

4. The "Stratford Portrait" was never painted over and changed into a different subject, with a thick beard and pair of moustaches. Nor was it ever "used by the boys of Stratford as a target for their arrows." The "Stratford Bust" was, at one time, so painted over. But Malone removed the colors about ninety-five years ago, and painted it white.

5. There has never been any portrait of Shakespeare universally considered to be "authentic"; though a good many books have been written to urge the authenticity of one or another of them. The value of the "D'Avantant Bust" (formerly called "The Devonshire Bust" from its owner, just as the Portland Vase and the Elgin Marbles were named from their owners) is that circumstantial evidence points to its genuineness as a portrait. Moreover, it entirely disposes of the "Death Mask." Since, if Shakespeare ever looked as this bust portrays him, he could never after death have had the features which the "Death Mask" preserved. It is fair to state, however, that the measurements of this "Death Mask" and of the face of the Stratford Bust shows a wonderful correspondence, which could hardly have been more perfect if the "Death Mask" had been taken from the Stratford Bust itself as I have sometimes been inclined to believe that it was. Respectfully,

APPLETON MORGAN.

"SOME FORGOTTEN RESTING PLACES OF ACTORS."

NEW YORK, Aug. 3.

To the Editor of The Dramatic Mirror:—Sir.—In last Sunday's issue of the New York Herald there appeared an article on "Some Forgotten Resting Places of Actors." The article says that "well-informed theatrical folk are still under the impression that the famous author, Dion Boucicault, found his last resting place at Woodlawn." It is a well-known fact among those theatrical folk who keep posted that the remains of Boucicault (as the writer justly states) lie in Mount Hope Cemetery.

Boucicault had an aversion to the fashionable cities of the dead, and expressed the wish that his remains might lie in some sequestered spot. His remains were temporarily placed in the receiving vault at Woodlawn on the day of the funeral. His widow, Louise Thordyke, selected a spot in Mount Hope, about twenty miles from this city, and on Dec. 10, 1860, in the presence of Mrs. Boucicault, the remains were interred. As the writer of the article in the Herald does not know where the remains of William E. Burton lie, as he asks, "Where is Burton's tomb?" I will enlighten the gentleman as to where he can find the tomb of the "Modern Momus." In Greenwood Cemetery, in close proximity to the grave of William J. Florence, in Fir Avenue, is the last resting place of the great Toodles. The inscription on his monument is:

WILLIAM E. BURTON,
Born Sept. 24, 1804,
ENGLAND.
Died Feb. 10, 1860,
NEW YORK.

There are also to be found in this cemetery the remains of Mr. and Mrs. F. B. Conway (Fir Avenue), James William Wallack, Charles Swille Wallack, Hannah Ridley and Lester Wallack. The last actor lies there without so much as a footstone to tell of his resting place, and were it not for the monument standing in the lot, which bears his father's name, Lester Wallack's grave would be unknown to the passer-by. Near him sleeps a great New York favorite in his time—Harry Montague, whose right name was Mary. The spot is covered by a handsome memorial of colored granite in the shape of a mound. John Brougham's grave is on Sassafras Avenue, near Mistletoe Path, and has over it a monument of Scotch granite. Close by sleeps Charles M. Walcutt. A marble slab marks his resting-place, on the top of which is a marble book, on the leaves of which this sentence is engraved: "Earth makes no conquest for now he lives in fame, though not in life." On Dale Avenue, Laura Keane (one of the best stage-managers this country ever saw) is buried. On Rattle Hill sleeps Barney Williams. Harry Placide and William Rufus Blake rest in adjacent plots.

COL. T. ALLSTON BROWN.

THE USHER.



The growth of the vaudeville business is rapid, but it is confined to a few of the large cities where it is seen in its best phase.

Outside of New York, Boston, Chicago, Philadelphia, Pittsburg, and one or two other populous communities this branch of amusement seems to be stagnant. Almost every small place has its variety show, but as a rule these establishments are disreputable in character, being little better than dives in the quality of the entertainment furnished and in the nature of the patronage attracted.

While in the directions specified there has been no improvement in a dozen years, there has been a notable advance here, due largely to the admirable policy pursued by a few vaudeville managers, and the consequent increase in the public demand for the best entertainment afforded both by native and foreign performers.

For many years Tony Pastor has maintained a clean, clever, enjoyable variety show, which is patronized by our most reputable citizens.

Messrs. Proctor and Keith have won the support of the same class, permitting nothing on their stages that is not wholesome and refined.

Koster and Bial's, since the removal to Thirty-fourth Street, has become an unobjectionable resort. Although drinking and smoking are permitted, the fast and furious crowd is rigorously excluded and ladies visit the hall not as a "lark" but as a place where pleasant recreation may be found amid agreeable surroundings.

The new Olympia of Mr. Hammerstein bids fair to be a similarly safe resort, only on a larger scale.

When one compares the present status of vaudeville in New York with what it was ten or fifteen years ago one realizes how the whole character and tone of it has been elevated. Then no decent woman would think of going to a variety show—except Pastor's—and the low and vulgar atmosphere of the rookeries which were then used for such entertainments was equally obnoxious to self-respecting men.

When we hear people deplore the spread of vaudeville and its increasing attractiveness to the public we have only to point to these changes to discover its justification.

Jean de Reszke, it is opined, will not be particularly delighted that Calvé is to return to New York the coming season. He would have preferred to see Eames back in her old position, for various reasons.

De Reszke is too old a stager not to know that his voice, physique and acting show fewer signs of wear and tear in contrast with Eames' flaxseed poultice methods than when they are placed beside Calvé's fiery genius.

For Calvé the relinquishment of Eames by Abbey and Grau is a victory. Calvé said she would never return to the Metropolitan with Eames. Abbey and Grau finding that Calvé was demanded by the stockholders and the public, were obliged to meet her heavy terms and drop Eames, who proved a useful member of the company, at least.

Those that know the true history of the Calvé-Eames feud applaud Calvé's determination and express delight over the outcome.

When it is borne in mind that De Reszke's services are of great value to Abbey and Grau, and that he is understood to have a direct interest in the profits of the season, it will be understood how badly Abbey and Grau wanted Calvé.

The Association of Newsdealers, Booksellers, and Stationers has begun a good fight against the large stores that make a practice of underselling.

These stores do a serious injury to publishers as well as to legitimate dealers, and there should be a combination of interests in order to make the corrective measures adopted by the Newsdealers' Association as effective as possible.

There ought to be an organization of the leading weekly and monthly publications in this city, in any case. Through such an association they would be able to remove many of the evils that now affect their business and which as individuals they are almost powerless to remove.

While it is quite true that sharp rivalries exist among publishers of this class, there is no doubt that they could all come together and stick together for purposes of mutual benefit, under certain general rules.

I should not be surprised if such an association were formed next Autumn, for its desirability has been discussed by a number of prominent publishers lately.

From Appleton Morgan I learn that the project to buy the Edgar Allan Poe cottage at Fordham as a permanent home for the Shakespeare Society is progressing slowly. The Society has

secured an option on the property, and it is hoped that the amount necessary to cover the purchase price will be secured before Sept. 1.

The plan is to issue stock in shares of twenty-five dollars each to such persons as are considered eligible for membership in the Shakespeare Society, each subscription carrying with it admission to the Society.

Money is being raised in this country for the Tennyson beacon and the Carlyle memorial in England. Tennyson needs no other beacon than his works. Carlyle never referred to America and Americans except with a sneer. But Poe and his genius are ours, and there ought to be enough pride and appreciation among us to make the preservation of his home—the house in which "The Raven" was written—practicable.

Poe was a child of the stage, and his association with the theatre was intimate. For this reason, as well as for patriotic sentiments, members of the profession will assist in the admirable plan devised by Mr. Morgan, and endorsed by the Society over which he presides. From a business point of view, the Poe cottage shares are likely to prove advantageous, for the property is offered at a reasonable figure, and it is within the city limits and in a section where real estate values are destined to increase rapidly.

If any of my readers desire to join the Shakespeare Society and become shareholders in the Poe cottage—which is to be kept as it was when occupied by the poet and used as the Society's permanent headquarters—they should address Mr. Morgan, at Westfield, N. J., for further particulars.

A Buffalo contemporary, discussing the perennial subject of Ibsen's plays, observes that they are especially remarkable because "they are easily acted—that is, players of ordinary ability can make them very effective."

That shows my contemporary either to be deficient in understanding of the technicalities and practicalities of Ibsen when in process of interpretation or to have had little experience in the representing of the plays.

Ibsen demands what is not often possessed by actors of any kind and never by players of ordinary ability—absolute naturalism. With any other treatment his works become meaningless as well as depressing.

I have seen a number of performances of Ibsen and I can recall but two of them that did not bore the auditors to death. In these the actors were in sympathy with the author's spirit: they understood what he required of them and they had the talent to provide it.

If anybody thinks that Ibsen is easy to act he should be condemned to assist at one of the butcheries that are perpetrated nine out of ten times when his pieces are played. Ibsen is interesting, if not promotive of "the joy of living," when he is well treated. At other times he is converted into the most intolerable nuisance in all Christendom.

Rose Coghlan's pecuniary difficulties, which have come to light through the medium of the courts, are regretted by her friends.

She has not been fortunate in her tours of the past two seasons, owing chiefly to her inability to obtain suitable plays.

When she emerged from Wallack's company to become a star Miss Coghlan was one of the best known and best paid leading women in America. Although she was well handled she did not win greater distinction in the new field nor did she make a fortune.

Perhaps the most notable achievement of her starring career was her famous revival of Diplomacy, with a cast that threw into the shade the best previous performance of that play. But while that revival drew finely its expense was so great that little profit resulted to Miss Coghlan.

Let us hope that the old favorite will soon recoup her losses and again take the position that is hers by right of talent and hard work.

I am writing this in the heart of the Adirondacks, thirty miles from a railway station, where the aurora borealis flames in the Northern sky by night and the balsam-scented breezes blow by day.

The lodge in some vast wilderness for which the poet cried, I have found. I have not seen a newspaper since I left New York, and I cannot lay my hand on my heart and conscientiously say that I feel as if I had missed anything.

With the thermometer at 60, and double blankets to sleep under; with a prospect of superb lakes and fifty blue mountain peaks; with opportunities galore to hear hair-raising bear and panther stories told by guides and hunters in front of a log-fire (picture a log-fire that is comfortable on an August evening!); with quaint studies of native mountain character on every hand; with no dancing men or Summer girls to disturb the picture—is it strange that The Usher is in a satisfied condition of mind or that he is perfectly willing that the rest of the world should wag as it pleases, without his knowledge for a few days longer?

By the way, the American dramatist ought to take in this region. Here odd, primitive and interesting types abound, and the life of these mountains is rich in comedy, pathos and tragedy.

This is not a spot where Summer guests come in droves to rob it of its charm and its simplicity. It is not easy enough to get at for that, although the journey here can be made from the city in sixteen hours.

Leonard Wales, late of the Lillian Russell Opera company and the Chicago Trocadero, has been engaged by Manager M. S. Robinson, of the On the Road company, starring Lydia Yeamans Titus, to compose the music for the new piece. An effort is to be made to present an extraordinary array of musical novelties, as well as the specialties of the star. The tour will open at the Lyceum Theatre, Buffalo, on Aug. 26.

THE SEASON'S OPENINGS.

The season of 1895-96 practically opened last Thursday evening with the revival of Dorothy at the Standard. On the same day Joseph Cawthorne opened with A Fool for Luck at Waukesha, Wis.

The People's Theatre, this city, opened on Saturday night with Fabio Romani and last night The Merry World replaced The Sphinx at the Casino. Yesterday, too, Too Much Johnson company opened at the Baldwin Theatre, San Francisco.

On Thursday McFadden's Elopement will open at Norfolk, Va.; on Aug. 17 The White Rat will begin its tour at the National Theatre, Philadelphia; on Aug. 18 The Bowery Girl will open in Omaha, Neb., and on Aug. 19 Charles Dickson will begin a two weeks' engagement at Hoyt's in E. O. Towne's comedy, Other People's Money. On the same day Thrilly will open at the Boston Museum; Town Topics will open at Newburg, N. Y., and In a Big City will open at Fall River.

On Aug. 23 Delmonico's at Six will open at Jacobs' Theatre, Newark. The following day Coon Hollow will start out at Detroit, Mich. On Aug. 26 Peter Dailey will open at Lowell, Mass., in The Night Clerk; the Old Homestead company will start in at the Robinson Opera House, Cincinnati, Ohio; A Flag of Truce will begin its tour at Grand Rapids, Mich.; Down in Dixie will begin at Knoxville, Tenn.; Henry Kellar will open at Detroit, Mich.; Gladys Wallis will open at McVicker's, Chicago, and Jack Harkaway at the Bowdoin Square Theatre Boston.

On Aug. 30 Roland Reed will commence at Erie, Pa.; Charles Hopper will open in The Vale of Avoca at Duluth; Thomas W. Keene will open at Portland, Me., and Pauline Hall at Lawrence, Mass. The following day A Fatted Calf will open at the Brooklyn Amphion.

On Sept. 1 Otis Skinner will open at the Grand Opera House, Chicago; Rush City will open at Milwaukee, Wis., and The Old Lime Kiln will open in Chicago.

Sept. 2 is the heavy opening day. There are several important openings in New York and a number on the road. W. H. Crane will open at the Montauk, Brooklyn; Frederick Warde in Toronto; Sol Smith Russell in Toronto; Camille D'Arville at Providence, R. I.; Little Christopher at the Columbia, Brooklyn; Mexico, at the Schiller, Chicago; Robert Downing in Helena, Washington, D. C.; Darkest Russia, at the Bijou, Brooklyn; Courtenay Thorpe, at Brockton, Mass.; The Widow Jones in Boston; Mrs. Julia Marlowe Taber in Henry IV., at Milwaukee.

On Sept. 9 The White Slave will open in Philadelphia; John D. Griffith will open in Faust in Lincoln, Neb.; The Hustler will commence in Cleveland, O.; On the Bowery will begin at Milwaukee, Wis.; The Bostonians will open at the Grand Opera House, Chicago; Sinbad will begin at Cincinnati; Bonnie Scotland opens at the Chestnut Street, Philadelphia, and Thomas Q. Seabrooke starts in at Boston.

On Sept. 16 Henry Irving opens at the Academy of Music, Montreal, and The Girl Wanted company opens in the same city. Three days later The Twentieth Century Girl company will open at Albany. On Sept. 23 On the Mississippi will open in Boston, and on Sept. 29 For Fair Virginia will begin its tour at Milwaukee, Wis.

On Sept. 30, Minnie Maddern Fiske will begin her tour at the Duquesne Theatre, Pittsburg, Pa.; Frank Daniels will open in The Wizard of the Nile at Pittsburg, Pa.; The Shadows of a Great City will open at the Academy of Music, Washington; Joseph Murphy will begin at Williamsport, Pa.; the Digby Bell Opera company will open at Poughkeepsie, N. Y.; Rory of the Hill will open in Boston; Creston Clarke will open at the Chestnut Street Opera House, Philadelphia; In Sight of St. Paul's will open in Boston.

The Country Circus will open at Schenectady, N. Y., on Oct. 5, and The Sidewalks of New York will open on Oct. 30 in Boston.

In New York several of the plays presented will be new. The City of Pleasure will be seen early at the Empire; Della Fox will be seen at Palmer's in her new opera, Fleur-de-Lys; Francis Wilson will present The Chieftain at Abbey's; Mansfield has several new plays for production at the Garrick, and the Holland Brothers will begin their starring tour at that house on Sept. 3. At the Broadway will be seen The Princess Bonnie, at the Lyceum The Prisoner of Zenda, at Daly's Le Collier de la Reine, with Mrs. Potter and Kyrle Bellew; at the Academy The Sporting Duchess, at the Star a new play by Neil Burgess, at the Standard Augustus Thomas' The Capitol, and at the Herald Square Belasco's Heart of Maryland. And early in the season Oscar Hammerstein's mammoth amusement palace, Olympia, will be dedicated.

A MICHIGAN STATUTE.

Duncan Clark writes to THE MIRROR from St. Charles, Mich.:

"It may be of interest to managers traveling through Michigan to know that there is a statute against allowing children under sixteen years to travel with any company for exhibition purposes, no matter who gives consent. A manager is guilty in the eyes of the law of breaking this statute if he has any person under sixteen years of age in his company. This has cost me a thousand dollars to find out. It will be an easy matter for blackmailers or soreheads to use this law for their purposes as no Supreme Court decision has tested the legality of it. No matter what State I travel hereafter, children will be barred out of any attraction under my management."

The penalty under the statute referred to by Mr. Clark is a fine of not less than \$25 nor more than \$50, or imprisonment in a county jail for not less than ten nor more than thirty days, or both.

CUES.



Marie D. Shotwell, of whom the above is a faithful likeness, returned from a two-months' tour abroad last Monday, and went directly from the steamship to the Lyceum Theatre, where she arrived just at the moment of the beginning of the first rehearsal of The Prisoner of Zenda, in which she is cast. Miss Shotwell's return was on word received from Daniel Frohman, with whom she engaged before going abroad.

Charles Dickson will continue with The Merry World at the Casino until he opens at Hoyt's in his new play, Other People's Money.

Ben Lodge will join the Whitney Opera company.

Heinrich Conreid returned from Europe on Aug. 9.

Frederick C. Hoey and his stock company have been induced to extend their stay one week longer at the Eureka Springs, Ark., Auditorium, after which the company will tour through Texas and the South, playing only the larger cities in a repertoire, including Don Caesar de Bazan, Three Guardsmen, A Carlist Spy, An Irish Hero, and other plays. On account of the success of this Summer's engagement, Mr. Hoey has signed contracts for next Summer.

John Drew arrived recently from Europe on the Lahn. He goes this week to the Pacific coast to join his company.

Lilli Lehmann will return to the stage.

Aileen Burke made her debut as Shafra in The Sphinx on the evening of Aug. 7 at the Casino.

Charles H. Hoyt was in town on Friday.

Dave Braham and his orchestra, so long at Harrigan's, will be at the Grand Opera House this season.

Madame Modjeska will appear in several new plays during the season, as well as in numerous familiar ones of her extensive repertoire. Accompanied by her husband, Count Bozenta, she will arrive in America in a few days, and after a rest of a few weeks will open her season on Oct. 1.

Jessie Bartlett Davis, prima donna contralto, has been summing at Willowdale Farm, Crown Point, Ind., and is entirely recovered from the severe attack of illness which prostrated her last May.

George Neville and Bryan Darley and a company under the direction of H. J. Hamilton recently pirated Hazel Kirke and other plays at Halifax, N. S.

Eugene Cowles is at the Thousand Islands, doing his levellest to exterminate the unsuspecting fish of that picturesque spot. He is expected in New York soon to begin rehearsals with the Bostonians.

Frank L. Perley, who is to direct the tour of the Bostonians company, secured for this organization last week a refusal of the new Strauss opera Jabuka.

Katharine Lucille Foote, leading lady with Beerbohm Tree, returned to England Aug. 7.

Beatrice Moreland is expected here from Europe during the current week.

Alice Fairbrother (Mrs. E. T. Webber) will be with Frederick Warde this season.

Frank Murray, acting-manager for Miss Gladys Wallis, will leave for Chicago on Saturday. Miss Wallis was in town last Saturday, and left for Chicago on Sunday. She is delighted with Clay M. Greene's new dramatization of Fanchon.

Felix Morris has abandoned his contemplated starring tour.

Alice Kingsley, reported to be dead a few days ago, is living at Alameda, Cal.

D. Jarrett has resigned from The Great Diamond Robbery, and signed with Daniel Frohman for the Lyceum Theatre, this city.

Paul Dresser, having severed his connection with A Green Goods Man company, is disengaged for next season, and invites offers from responsible attractions.

Guy Crosswell Smith, treasurer of the tour of Minnie Maddern Fiske, left for the Adirondacks last Tuesday morning. He will remain at Schroon Lake for a few weeks.

Mrs. Charles Avery Doremus has completed a delightful and characteristic four-act play, which has not been named yet. Mrs. Doremus expects to complete arrangements for an early production of it. The principal juvenile part is said to be strikingly original and attractive.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed will be returned to the post-office. Circulars and newspapers excluded.

WOMEN

Alston, Teresa
Allen, Phyllis
Ames, Lillian
Aubrey, Kate
Baldwin, Hilda
Abelle, Belle
Allan, Miss A. F.
Bergman, Mrs.
Black, Nellie
Bert, Mabel
Bridgman, Rollins
Burgess, Vanda
Akers, Ullie
Butler, Eva
Bingham, Marie
Bunker, Emily
Brown, Henrietta K.
Bucelow, Lillian
B. H. Dicky
Barrington, Rose
Blythe, Helen
Ban, Estelle
Barroughs, Marie
Barry, Helen
Cochran, Rose
Challenger, Bessie
Cassidy, May
Carmichael, Agnes
Cole, Beatrice
Clayton, Estelle
Chase, Florence
Cameron, Josephine
Carle, Katherine
Carlisle, Katherine
Carr, Eugenie L.
Campbell, Bertha
Cherry, Louise
Cushman, Adelaide
Charlotte, Mlle.
Cook, May
Cushman, Sadie
Clift, Miss L. A.
Cline, Lillian
Coomes, Loretta
Campbell, Mrs. C. J.
Clark, Della
Douglas, Duddie
Dustin, Leona
De Mar, Corie
Davis, Kate
De Grigman, Mrs.
De Bourne, Maud
Dunbar, Maud
D'Arville, Camille
Dobbin, Margaret
Davenport, Eva
Edwards, Annie
Evans, Sadie
Eyring, Pearl
Ellis, Madge
Edwards, Emilie
Edmonds, Mrs.
Evans, Lizzie
Ellis, Edna
Elliot, Margaret
Earl, Virginia
Ferguson, Mrs. C.
Fowle, Mrs. H. M.
Field, Bessie
Fort, Gertrude
Frutkin, Fannie

MEN

Adams, J. K.
Armstrong, David
Andrews, Opera Co.
Arnold, Eli W.
Aldrich, Chas. T.
Ankersmiller, Mr.
Ambrose, Frank
Abbott, Chas.
Achley, Thad.
Anderson, P. Aug.
Arden, Louis
Benedict, Lew
Bradford, Phil C.
Becky, James Jay
Burgess, Maurice
Brown, O. R.
Bradley, Alfred
Babcock, Theo.
Ball, N. G.
Bancroft, Alfred
Bily Van Co., Mgr.
Bancroft, Aubrey
Bainbridge, Chas.
Berk, Archie
Betz, Herbert
Brown, Joe G.
Belcher, Frank H.
Barr, W. M.
Barr, Geo.
Bentley, J. H.
Blake, Harold
Beach, A. L.
Baker, Leighton
Barr, Wm.
Belmont, Nathaniel
Benson, J. Ruth
Bernard, Harry H.
Brown, Edwin
Brinkman, David
Borrom, Geo.
Byrne, John A.
Beane, Geo.
Bird, Geo. F.
Bowen, Chas. E.
Butler, Alice C.
Baron, Chas.
Barrett, Louis
Bosley, Theodore
Boring, Edwin
Barnes, Paul
Canton, Chas.
Collier, J. K.
Craven, Ned
Comerford, J. E.
Carpenter, Edw. W.
Corrie, Wm.
Coombs, S. W.
Canfield, Eugene
Corigan, Emmett
Coyne, Joe H.
Chappelle, Chas.
Collins, Edmund
Curren, Mr.
Collins, E. K.
Charles, Pack
Coser, H. A.
Covins, Chas.
Clark, Lester
Cottrell, Joseph
Clayton, Gilbert
Cowles, Eugene
Conner, T. H.
Colville, C. H.
Campbell, J. P.
Clement, Clay
Deckstader, Lew
Dickson, H.
Donnelly, H.
Gustafson
Dickson, Chas.
Daly, Horace
Darcy, Fred's
De Vera, Henry
Decker, Allen
Dixon, Geo. Co., mgr.
Dunahy, J. A.
Dunphy, Will F.
Day, Wilton
Dallas, Mervin
Davies, Henry
Davis, Homer E.
Dickson, Harry
Dowling, Joe
Dazler, Co., Mgr.
De Koven, Reginald
Elmer, Harry
Engen, Louis
Easton, E. J.
Elyne, Roydon
Ellis, J. J.
Evert, Lawrence
Elder, Will C.
English, Harry
Emmet, J. K.
Elroy, Edwin
Edwards, Julian
Edwards, Sam R.
Echlin, Josiah Theo.
Florence, Neil
Flynn, Matt

MEN

Ford, Hugh
Fitzsimmons, J. J.
Francis, W. T.
Fox, Imro
Flynn & Sheridan
Fraser, J. B.
Fulgura, Robert
Falcon, Ed. G.
Fox, John C.
Fletcher, Samuel
Francis, Mr.
Forrester, T. Dan
Fennedy, Wm. T.
Fanchaw, A. E.
Fowle, Henry
Falk, W. F.
Ferguson, W. J.
Gorman's Minstrels
Grismer, Jos. R.
Griffith, John
Gray, Robt.
Gray, Thaddeus
Gibbs, Harry D.
Guthrie, A. C.
Gardner, Joseph
Griffiths, Harry S.
Grandin, Elmer
Gross, Wm. B.
Garville, J. W.
Gray, Dan
Goodwin, J.
Cheever
Graves & Parks

MEN

Mackie, Jas. B.
Murray, Geo.
McDermott, M.
Marie Decca
Opera Co.
Martins, Carl
McHugh, Ed. A.
McVey, John
Middleton, Sager
Matchette, W. H.
Mayhood, O. L.
Mabb, Lew
Mullolland, John
Moran, Chappie
Meech, George
Martin, Tom
Mortimer, Chas.
Mack, Andrew
Murphy, Jos.
McComick, J. B.
Maguire, Tracy
Mattson, Albert
Moody, G. E.
Mercedith, John
McCarthy's Mis-
hapa, mgr.
Murphy & Canfield
Rice, Gus
Marsden, Lawrence
Myers, S.
Mason, Dan
Monroe, Robt.
Mitchell, C.

MEN

Welch, Harry N.
Williams, Harry
Wise, Frank
Williams, Fred
Westfall, A. H.
Willett, Rox
Walker, C. J.
Weber, Chas. G.
Whelan, G. W.
Ward, J. M.
Wheelock, Jos.
Weston, Frank
Whitely, Chas.
Woodward, Geo.
Wilbur Opera Co.
Wagner, J. Earl
Ward and Vokes
Warrington and Rye
Wills, J. B.
Wilson, Edgar F.
Wagenhals and Kemper
Washburn, L. W.
Wheelan, Alf. C.
Warrenton, Lule
Young, mgr.
Veiger, Richard
Young, Frank
Zieff, J. O.
Zellener, Max
Zaselle, Chas.

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VAUDEVILLE STAGE

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

The Rosow Brothers, the German midgets, who have been making such a successful tour of the Keith circuit, head the bill this week. The remainder of the programme is furnished by Le Clair and Leslie, the burlesquers; Bryant and Saville, black-face musical comedians; the Four Cohans, in "Goggle's Doll House"; Fannie Leslie, contortionist; Charlie Case, monologue comedian; the Heals in "What is It?"; Annie Wilmoth-Curran, ballad singer; Gray and Conway, Dutch comedians; George E. Austin, slack-wire comedian; the Loretts, necromancers and shadowists; Mile. Carrie, Belle of the Bells, Larsen and Palmer, and Dailey and Manning.

Proctor's.

A novelty is on the bill here this week, in the form of a female orchestra of twelve young women, who perform varied selections. James Thornton, the comedian and song-writer, is also a strong feature. The programme also includes Haines and Pettingill, the black-face comedians; Edgar Selden, author, comedian and storyteller; Lillian Green, character singer; Doolan and Lenhan, sketch artists; Traville, magician and shadow-grapher; The Sidmans, rustic comedians; Grant and Norton, refined sketch artists; Nettie Von Berg, burlesquer; Shuter, the double-voiced singer; Fred. Lucier, musical comedian; and Edwards and Kernell, song and dance artists. The Sunday concerts are given as usual.

Koster and Bial's Roof-Garden.

This week's performers are Sam Bernard, eccentric German comedian, McBride and Goodrich, eccentric dancers; Cora Rott, serio-comic; Maude Harvey, comedienne; none of whom have been seen here before. The other entertainers are George H. Wood, "the somewhat different" comedian, who made a great hit a couple of weeks ago; Conroy and Fox the Irish comedians; Marietta and Belloni, with their trained cockatoos; Clairesse Agnew, the dainty danseuse; Fielding, the juggler; the Egger-Rieser Troupe of Tyroleans, Dr. Leo Sommer's Hungarian orchestra, and "The Ruler of New York," John W. Ransome.

Madison Square Roof-Garden.

Lottie Gilson is once more the feature of the bill, with Senorita Tortajada and her troupe a close second. The others are, Rogers Brothers, Dutch knockabouts; Maud Ramond, contralto; Judge Brothers, acrobats; Marie Griffith, dancer; John and Harry Dillon, parody singers; Lottie West Symonds, character vocalist; Mark Murphy, the short comedian; Bennetto, the contortionist; Bentley and Cameron, the musical artists, and Press Eldridge, commander-in-chief of the army of fun.

Casino Roof-Garden.

The bill is long and as good as usual this week. It includes Rexo and Reno, acrobats; Carlotta, the dancer and comedienne, assisted by Charles E. Grawwin; the Ammons-Clerisse Trio in a musical specialty; Carrie Sweeney, Al. Reeves, banjoist; "Jane," comedienne; Emerson and Emmons, comedians; W. C. Davies, the Salambos; O'Neill and Sutherland, acrobatic song and dance girls; Olivette, Christine Blesing, La Petite Adelaide, and Dorothy Drew, serio-comic.

Central Music Hall.

The week's bill is headed by Felix and Cain and the Wood Sisters. The other performers are Mitchell and Lorraine, sketch artists; Marguerite Newton, soubrette; Ward and Lynch, comedians; McBride and Flynn, Celtic wits; Bingham, ventriloquist; the De Vere Sisters, and J. A. De Vere, acrobats; and Watson and Dupre, sketch artists.

American Theatre Roof-Garden.

The marble living statues are shown as usual this week, with some new subjects. The bill also includes Madge Ellis, the favorite soubrette; Pat Reilly, Gardner and West; Ida Russell, serio-comic.

LAST WEEK'S BILLS.

PROCTOR'S.—There were several good features here last week. Charles B. Lawler headed the list and received a warm welcome. He sang a couple of songs in a dress suit, and then made a change to a short coat and a straw hat and sang some songs of a different kind. He introduced a new song of his own composition, which is likely to become popular. It is burdened with the title "That's When We Grow To Love Them More and More." He also sang "Dan Doolan's Bike" and his "Sidewalks of New York." The Big Four gave their familiar performance, introducing the fake baby elephant which delighted the children greatly. Joe Flynn sang several parodies, one of which treated of Trilby, and was sung to the air of "A Little Bunch of Whiskers," and another of the woes of the New Yorker who wants a drink on Sunday. Flynn was not as funny nor as vigorous as usual. The weather is warm just now, and perhaps he is saving himself for the winter season.

Belle Black, the English burlesquer, made a very stunning appearance in her violet tights and sang some pleasing songs. Sells and Young did very clever acrobatic work. Rice and Halvers introduced a novel imitation of the mirror dance as a starter, after which they did some very difficult high kicking, toe twisting, and splits. They are very good-natured looking girls, and seem to enjoy their own work. Watson and Dupre proved very entertaining. Their business and most of their jokes were not of the stereotype order, so they made a hit.

The musical Holbrooks played on several instruments, and between the selections introduced some humor which was not quite so good as their music. They wound up with a boxing trick, in which they wore coats concealing bells on which they played by tapping them with the boxing gloves. Kitty Gilmore, who seems to be a fixture here, appeared in a long dress and sang, her boy friend in the gallery rendering her valuable assistance. She finished with "La Tiddely-Iddely Um-Ti-Um-Ti-Ay!" using a hat and cane and a few graceful steps to help out the song, which is one of the latest English successes. Miles and Raymond introduced a very enjoyable sketch, in which Miles (or Raymond) introduced a laugh which was remarkable.

Dorothy Drew appeared in a red wig, as full of fun as ever. She sang a new song in which it is necessary for her to single out individuals in the audience and sing at them, much to the discomfort of the victims. The writer happened to be made the subject of one of her verses on the occasion of his visit, and he spent a decidedly uncomfortable three minutes, while the fat dancer ogled him and gurgled out the silly words of the song. It is high time this nuisance was abated. Quatrelli Brothers did some effective clowning. Bessie Varne sang some songs sweetly. Gilmore and Roswell did a funny sketch, and Ivo D. Griffin told some Irish jokes which were funny.

KEITH'S UNION SQUARE.—Bonnie Thornton was the

bright, particular star here last week, and she met with a most flattering reception. Bonnie very often sings songs in the regular houses which are apt to cause a great deal of hilarity among the men, of whom the audiences are largely composed, but last week she had to cut them out and sing only those songs which were calculated to amuse without embarrassing the refined audiences which are characteristic of Keith's. The ditties she sang were "Oh, Uncle John," "New York a la Madrid," "Dr. Piecrust," "My Coney Island Girl," and "If I Like It When I See It, Why I'll Take It." The last-named song was a great hit, as was also "My Coney Island Girl," in which the gallery gods were invited to whistle the chorus. The National Trio sang some clever parodies, in which some more or less familiar stock jokes were introduced with telling effect. They also sang some glees and did some comedy work which was very amusing. Lina and Vani, a male and female acrobatic team, who are evidently English, and who speak at times with a French accent, did some startling acrobatic work, attired in evening dress. Imro Fox, the comic conjuror, is a very easy performer, and his tricks are neatly done. His side remarks are enjoyable, and his humor is not obtrusive.

Gilmore and Leonard, the Irish comedians, who are both funny, made their usual hit; their most effective song was "The Band Played On." Adele Purvis-Onri juggled on the slack-wire, and did several other strange things which won her rounds of applause. Dryden and Mitchell did their sketch. The Gambler and the Celt, and succeeded in evoking a good deal of laughter. The poker-players in the audience enjoyed their game of cards very much. The Nelson Trio, two women and a man, gave a performance which was remarkable for its length; their dancing was good. Sheridan and Forrest also had a long string out rigma-ole of gangs, which were over-ripe. The male member of this team has a brogue very like Edward Harrigan's. He sang Joe Flynn's parody on the "Sidewalks of New York."

Fannie Mora sang three songs of the sentimental kind which have such an effect on the people in the upper portion of the house with some success. The Nawas repeated their success of the previous week; the Waterbury Brothers showed their talents as musicians, and Ella Cartington sang some lively songs in a very taking way.

KOSTER AND BIAL'S ROOF-GARDEN.—There were very few novelties on the bills here last week. Of the newcomers, Lew Bloom made perhaps the best impression. He gained a good deal of applause and caused considerable laughter, but it is high time he wrote or bought or secured some new parodies. "Sweet Marie"

and poked fun and canes at each other, bringing many laughs. John M. Turner, the banjoist, performed cleverly on one banjo, and then showed his versatility by playing on three at once. Katie Rooney and Wills and Halpin repeated their success of the previous week, as did also La Petite Adelaide.

The others who appeared with more or less success were Charles Allen, Billy Barlow, Ella Caldwell, Morton and Coleman, Billy Johnson, Annie Edwards, Freddie Huke Arlington, and De Champ, and the Leigh Sisters.

AMERICAN ROOF-GARDEN.—Madge Ellis continues to gain in popularity as the weeks go by; her new songs were a great success last week. The living marble statues have made a favorable impression, and they made a much better appearance than they did during the first week. Thompson and Collins entertained the audience with some sidewalk conversation, most of which was quite funny. Mae Lowry sang some popular songs in a pleasing way; her greatest success was won with "My Own Girl." William F. Denny, the ballad singer, showed his powerful baritone to great advantage in some new songs; his "Baby" song is very effective. Pat Reilly, Ned Monroe and Annie Lloyd also helped to pass the evening pleasantly for the audience.

THE MIMIC FOUR.

This week a picture of a new quartette who have found swift and sure favor with the public is presented.

The Mimic Four is composed of young men who have been successful in the comedy branch of the legitimate drama; they are William Van Duzer, Paul F. Nicholson, Jr., A. L. Brock, and James Horan.

Their first appearance as a quartette was made only a few weeks ago at the Casino Roof-Garden in New York city, where they scored an instantaneous success, which they repeated nightly throughout their engagement.

Messrs. Van Duzer and Brock were formerly members of De Wolf Hopper's Wang company. Mr. Nicholson played the character part of Spettigue in Charley's Aunt, and Mr. Horan has been engaged with Charles H. Hoyt's companies for the past six years.

They have succeeded in putting together a clever sketch, in which all appear to the best possible advantage. The major part of it is devoted to a burlesque on Trilby, which is very cleverly done. The dialogue is crisp, bright and up to date, and the songs are of the catchy style which are always re-demanded by an audience.

The Mimic Four have made a splendid start. Last



JAMES HORAN, WM. VAN DUZER, PAUL F. NICHOLSON, JR., A. L. BROCK.

THE MIMIC FOUR.

and "He Never Cares to Wander from His Own Fireside" are a trifle out of date in New York. Mason and Healy made a very good impression with their long-and-short-of-it business, Healy producing most of the laughs. The Burt Sisters, as "The Broadway Swells," were well received; they made frequent changes, and did some clever dancing. Nellie Waters, who had the last number on the programme, sang her Irish ditties bravely, in spite of the fact that most of the occupants of the front seats had gone home when she appeared. Her style is something like Maggie Cline's, and her voice is almost as powerful.

Yberri, the Spanish dancer, made her reappearance and renewed her success with her graceful dancing; she executed some very difficult steps and was freely applauded. The other performers, whose work has been noticed, were John W. Ransome, who had a new joke on Harry Miner; Dainty little Clairesse Agnew, with her cheerful songs; the Egger Rieser Troupe who yodled and danced as usual; Fielding the juggler; Marietta and Belloni and their wonderful cockatoos, and Le Clair and Leslie, who did their screaming Trilby Burlesque.

MADISON SQUARE ROOF-GARDEN.—Mark Murphy made merry here last week to the intense satisfaction of the audience. He has a brogue of his own, and his jerky method of telling his jokes is extremely effective. Press Eldridge introduced a complete change, with the exception of a few songs, and made the regular hit which has made him a permanent fixture at this resort. Elise and Louise Satori, the grand opera duet-lists, sang several classical selections which seemed to give great pleasure to the spectators. John and Harry Dillon, the parody singers, had to sing song after song till their throats were weary, and still the audience wanted more. Tortajada and her troupe, who have been here almost the entire season, seem to be as popular as ever; their singing of Columbia in Spanish is quite effective.

Falke and Semons contrived to get a good deal of fun out of their musical sketch, as did also the Ban-nacks, who have several novel tricks, including some very startling acrobatic work. Lottie West Symonds sang several vigorous songs about the troubles of the Irish race, in which she put a good deal of action to illustrate the meaning of the verses. The Murz-thaler Tyrolean Quartette sang a lot of selections, in which the yodel played a very important part. Zelma Rawlston and the La Porte Sisters sang some songs satisfactorily.

CASINO.—There were no startling performances here last week; the bill was more lengthy than usual, however, and one or two acts deserve more than a passing notice. Rexo and Reno did an acrobatic turn which was somewhat novel, and won considerable favor. Harris and Fields spoke in broken English

week they played a successful engagement in Milwaukee, and this week they are the star attraction at the Masonic Temple Roof-Garden, Chicago. They remain there two weeks, after which they return East to fill engagements in Boston, Baltimore, Brooklyn and other cities.

AMERICAN ACTORS IN JAPAN.

The admirers of Elsie Adair, the comedienne and dancer, would scarcely recognize her in the accompanying picture, which is reproduced from a copy of a newspaper published in Tokio, Japan.

Miss Adair and her husband, Walter H. Vanderlip, returned a short time ago from an extensive tour of China and Japan, bringing many souvenirs of their trip, one of the most interesting of which is the copy of the paper containing the picture of Miss Adair in the serpentine dance.

The Japanese artist has drawn the picture with what are known as Beardsley effects. Who knows but that Beardsley may have taken his idea from a study of Japanese art? If this is so, apology is here due to the Japanese artist, as the art of drawing was known in the Flowery Kingdom long before Beardsley's oldest ancestor ever saw the light of day.

SUPERSTITION ON THE ROOFS.

The thirteenth number of the programme at the Casino Roof-Garden is never given, for the simple reason that there is no number thirteen on the bill. When number twelve has finished the boy comes out and hangs up number fourteen. The audience, with a keen sense of getting their money's worth, look eagerly at their programmes, to see what they are going to miss, and as they notice that the fatal thirteen has been omitted purposely from the bill, they feel easier, knowing that they are getting everything they paid their money for.

At Koster and Bial's John W. Ransome appears usually as the thirteenth number and invariably makes a hit. The hoodoo number apparently has no terrors for him. His Croker make-up, perhaps, acts as a charm to keep the bad fairies from bothering him.

ATLANTA'S NEW THEATRE.

Harry Frank's new theatre on Decatur Street, Atlanta, the Imperial, is fast approaching completion. The main auditorium will seat 1,200 people, not counting the gallery, and the decorations and appointments will be neat and ornamental. The roof garden will be a special feature, being modeled after those in New York. It will be decorated with potted plants, and kept cool by electric fans. An elevator will convey the guests from the ground floor to each floor of the theatre, and to the roof-garden. Variety performances

will be the attraction, and several good companies have already been booked. The house will open Sept. 15.

MARRIED ON THE CHUTE.

Captain George Whistler and Minnie Waldron were married on the top of Paul Boyton's chute in Cone Island on Friday evening last.

At the conclusion of the ceremony the bride and groom started on their wedding tour in one of the boats, down the chute, amid the cheers and acclamations of an audience of several thousand people.

Both the bride and groom are professional swimmers of note.

J. W. KELLY'S PLANS.

J. W. Kelly, "The Rolling-Mill Man," has signed a contract to appear for twelve weeks exclusively in F. F. Proctor's theatres. This is Mr. Kelly's first appearance in continuous vaudeville, and he requests a correction of the widely circulated rumor that he was to appear at Keith's Union Square, as he never contracted to play there.

VAUDEVILLE JOTTINGS.

The Rents-Santley Burlesque company will open its season at Long Branch on Sept. 7. The company will be stronger than ever before, and includes Collins and Collins, Van Leer and Barton, Teddy Simonds, Leslie and Tenley, Frank Howie, Lottie Elliott, Edith La Monte, Clara Simpson, May Osborne, Marion Blake, May Sylvester, Flossie St. Clair, Kittie M. Charles, Violet Griffin, Belle Baker, Eva Baker, Gerie May, Nettie Heckler, May Raymond, Cora Redmond, and Alice Holmes. A new burlesque called the Twill Be Club, written by Charles Lovenberg, will be used as first part, and Robin Hood, Jr., by the same author, will also be a feature of the performance. A new series of living pictures, and a bicycle song by three women on wheels will be features. Abe Leavitt is the proprietor and manager. H. F. Seymour, business manager; George Armstrong, treasurer; Teddy Simonds, stage manager; William Johnston, musical director, and Frank Howie, master mechanic.

E. F. Albee and A. Paul Keith have returned to Paris, where they will remain a few days. They will then go to London, and will sail for home on Aug. 24.

Arline Ross and Marie Leslie have joined hands, and will be known in the future as the St. Germain Sisters. They are in Boston.

The Bruet-Kivieres, the French duettists, whose artistic singing gained them great popularity in America last season, have been engaged by B. F. Keith, and will soon return to America to fill a long engagement on the Keith circuit, opening at the Union Square.

P. F. Nash, resident-manager of B. F. Keith's Bijou Theatre, Philadelphia, is taking a two-weeks' outing at Atlantic City. Mr. Nash is an old newspaper man, having filled the positions of city editor of the old Daily News, Philadelphia correspondent of the Clipper, and telegraph correspondent of the New York Sun.

The Egger-Rieser Troupe of Tyrolean singers and dancers, who have been at Koster and Bial's all Summer, have extended their original contract with Keith, and will spend six weeks on his circuit. They have succeeded in postponing their European dates by a liberal use of the Atlantic cable.

Lady Grey, a young and charming recruit to the vaudeville ranks, is said to have made a substantial hit at the Cliff Pavilion, Duluth, last week in her French novelty and acrobatic dances. She is well up in the mysteries of the cartwheel, rollover, Arab, hand-spring, back bend and other intricacies of the modern school of stage dancing, and is likely to become a favorite.

Oscar Hammerstein is experiencing difficulty in securing iron for Olympia, but is still confident of opening on Nov. 18.

Some of the New York papers praised the work of J. W. Kelly on Tuesday last, taking it for granted that he had appeared at Keith's on Monday. Mr. Kelly was to have appeared, but changed his plans suddenly, deciding to remain and enjoy the sea breezes at Atlantic City for another week or two. He will be seen on the Keith circuit very soon.

Lew Dockstader is still in Chicago. He will reappear on the Keith circuit early in September, and will appear in New York and Philadelphia, in Keith's theatres only. He will not appear in Boston at all next season.

The Hon. Victor J. Dowling, who is well-known to the members of the theatrical profession, among whom he has a large law practice, has been elected Tammany leader of the Twenty-fourth District.

Gilmore and Leonard are making a hit with Ward's song "And The Band Played On."

Julia Lee will soon introduce a novel specialty at the Casino Roof-Garden.

Mile. Pasqueline will not be a member of the Carmelita Valdez company this season; the new additions to this company are the O'Dells and the Le Claires.

Paul Macdonald has just returned from Tybee Island, Ga., where he played a successful two weeks' engagement. He has signed with Zo-Zo, the Magic Queen, for the coming season.

The Rosow Midgets, who are at Keith's this week, remain there for three weeks. They will then play a two weeks' engagement in New Haven, after which they will join Hopkins' Transoceanic Vaudevilles for the season.

Sylvain A. Lee, the mesmerist, was entertained by the Alert Club, of Batavia, N. Y., during a recent visit to that town.

Fannie Mora, a sister of Helene Mora, made her continuous performance debut at Keith's last week. She is young, and makes a pleasing stage appearance; her voice is a contralto, and she uses it with good effect.

Charles P. Salisbury, manager of the Exposition Music Hall, Milwaukee, is spending a few days in the city.

George W. Larsen, who star red last season in farce-comedy, makes his continuous performance debut at Keith's this week.

Valerie Bergere, of Bergere and Moore, has signed with Davis and Keogh for next season. Miss Moore will continue in the vaudevilles, having taken Grace Sherwood, of the Sherwood Sisters, as a partner. They will make their debut as a team at Keith's Union Square on Aug. 19.

John J. Burke, of the American Extravaganza company, and John E. Henshaw, of The Passing Show, are making hits with Jack Cline's latest song, "They Went and Shot the Chutes."

Lulu Glaser, the dainty soubrette of Francis Wilson's company, will introduce a new sentimental song this season, called "My Darling Little Lulu," which was written for and dedicated to her by Jack Cline.

The Hawthorne Sisters, who are in Boston, will introduce an entirely new act when they return to Koster and Bial's next week. They will show some very pretty new costumes, which were made for them by Madame Martine, of this city.

Edgar Foreman and Julia West have just finished engagements at Keith's, and the Howard Athenaeum, Boston. Their new act, "Two Sides of Life," was very successful. Their change during the act is claimed to be the quickest and most complete on record. Their new "Combination Dance" also made a decided hit.

Montague and West, musical artists, are enjoying a short vacation at St. James, L. I. When they resume work they will introduce several novelties. Mr. West will sing, accompanying himself on the 'cello, and they will make a special feature of the "Tally Ho" galop, played on coach horns.

Professor Wolcott, the aeronaut, had a narrow escape from being dashed to death on Aug. 9 at the Pines, near Haverhill, Mass. His balloon was 3,000 feet in the air, and as he was preparing for his parachute leap, his sack caught in the trapeze, and he fell two or three hundred feet head first before the parachute opened, when he was able to right himself. He landed on the ground uninjured, but with nerves entirely unstrung. He declares it was the closest call he ever had.

A new first-part skit, entitled A Trip to Newport, will be presented this season by the Rose Hall Folly company. It will be given with special scenery. Another feature will be the musical burlesque, Seaside Frolics, in which the Parisian Quadrille will be introduced.

Maggie Cline has so far recovered from her illness that she has been able to sign a contract for her first appearance in continuous vaudeville, which will occur at Proctor's on Aug. 19.

Howitz and Flowers have been engaged for a term of five weeks at the Orpheum, San Francisco.

Robert Vernon sailed for London on the *Ethiopia* on Saturday last. On his arrival he will complete arrangements for the appearance of the Hawthorne Sisters in the English capital.

James Horan of the Mimic Four, now playing in Chicago, was for six years connected with Charles H. Hoyt. He originated and played successfully the part of Colonel Pepper in *A Texas Steer*.

John W. Holmes, of the Star Theatre, Brooklyn, who is about to open his house as a continuous performance resort, evidently does not intend to stint himself in the matter of help. He advertised in Sunday's papers for fifty young men and boys to act as ushers, doortenders and ticket sellers, and twenty-five good, sober reliable men to fill the position of special police officers.

Horwitz and Bowers began an engagement over the Orpheum circuit at the Orpheum, San Francisco, on Aug. 5, making a very favorable impression. Their new and original song, "Before and After Taking," is becoming very popular, and is being whistled on the streets of San Francisco.

Manager F. Ziegfeld, Jr., has engaged the celebrated French clown and imitator, O'Gust. This will be his first American engagement.

Sandow will appear this month in private before the Emperor of Germany.

The Trocadero Vaudeville, headed by Sandow, will begin their season at the Lyceum Theatre, Cleveland, on Sept. 25.

Manager Ziegfeld will return from Europe on Sept. 2. The Carmelia Valdez Vaudeville company leaves New York this week, it is booked solid to Jan. 1, 1896, after which it goes to the West Indies and South America.

Thomas MacWade has signed with Marble and Clark's Minstrels as press and general agent. Their season will open on Aug. 26.

Harry W. Semon's Extravaganza company began their season at the Lyceum Theatre, Boston, on Aug. 12, having rested but one week, after a season of fifty-one weeks. Several new features have been introduced, and the company includes the American Comedy Quartette, Arthur Earle, George Lyne, O. M. Scott, and Joe Swickard; also John Moss, Harry Semon, Blanche Crago Matthews, Louis Temple, Louis E. Kennedy, hypnotist; La Belle Tina, Frank Colgrove, and Grace Cleveland. H. D. Heald is musical director, and W. D. Hodges goes in advance.

Rehearsals for the Washburn Sisters' latest sensation *Fortuna, or the Princess Tough*, have been called for Monday, Aug. 19, at H. C. Miner's Eighth Avenue Theatre by Manager Louis Robie.

The Tennis and Havlin Theatres in Chicago will open their doors at noon on Aug. 18, and thereafter will be conducted upon the continuous vaudeville plan, presenting dramas and first-class vaudeville acts, catering particularly to women and children. The Tennis (formerly Jacobs' Clark Street Theatre) has been renovated from pit to dome, both inside and outside, and the old patrons will hardly recognize the interior with its rich decorations and furnishings. Mr. Havlin's house has always been considered one of the handsomest houses in Chicago. Tennis and Havlin claim to have the handsomest continuous performance theatres West of Boston. The highest-priced artists in the profession are being engaged, and Mr. Tennis, who has the exclusive booking for both houses, is already in negotiation with the vaudeville artists who have never been seen in America. The prices at both theatres will be 10-20-30 cents.

The Central City Novelty co. of Jackson, Mich., have just placed on the market the "Little Madcap Dance," which is becoming quite popular.

Venita, the dancer, made another distinctive hit in her "Prismo-Transformation" dance at the Cliff Pavilion, Duluth, last week. Directly following two of the most prominent vaudeville dancers in the profession (Diana and Annabelle), the local press pronounced her the peer of any yet seen in Duluth. This is her first season in the vaudeville, she having for three years been the special feature with The Two Johns and Turkish Bath. Venita will shortly appear at the Tennis Theatre, Chicago.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—In response to Colonel J. D. Hopkins' invitation a pleasant gathering of his friends were present Friday evening, 2, at his new theatre (formerly the Standard), and with toast and story the jolly "stage" enjoyed themselves on the stage encircled about a large bowl of punch, which possessed the happy faculty of putting everybody in good humor. The salad and festive sandwich also played their respective parts satisfactorily. The new house (for it is practically new) is delightfully pretty and comfortable. White and gold form the decorations principally and the draperies, etc., harmonize nicely. The seats downstairs are upholstered in plush and those in the balcony in rattan. The electric lighting is also well arranged and the large electrical star outside is especially attractive. Colonel Hopkins, with a most liberal expenditure of money, has brought about the transformation within eighteen days. The opening was S. R. O., and the audience was pleased beyond a doubt by the following excellent performers: Lew Dockstader, funnier than ever; the representative mimetic, Melville and Stetson; McIntyre and Henth; Lizzie and Vinnie Daly; O'Brien, Jennings and O'Brien; Morgan Sisters; Lady Quartette; Sabana; Herr Herman Zucker; Donaldson Brothers; Caroline Cooper; O'Brien, and others. Stage Manager Harry Jackson and the Hopkins stock company appeared in the usual drama, like the previous productions at the South-side house, was well done.

At Hopkins' South Side Theatre the patronage continues overwhelming, and it was found necessary during the week to close the box-office. An entirely new company appeared embracing: Willis Swenson, in a rearranged lot of jokes that were new and infectious; the Merrills Sisters made a decided hit and were obliged to repeat to many encores; the Australian Quartette, Bush, Moreland, and Thompson; Burt Jordan, McRobie and Evans, Anna Caldwell, Johnson Brothers, Ada Milrose, Elvora Elmore were all well received. The name "Hopkins" seems to have a magnetic effect on Chicagoans. It was a sufficient guarantee of an evening's entertainment good enough for the best, and thirty cents is the limit.

Sam T. Jack's Opera House is about ready for the opening, and the people have been engaged for most of Mr. Jack's road companies. The Croole company will be enlarged, and the talent has been carefully selected; they will travel in a very handsome palace car which was built expressly for the a.

Pain's pyro-spectacle, *The Siege of Vicksburg*, continues to draw enormous crowds every Tuesday, Thursday, and Saturday nights. The big amphitheatre, which seats 5000 people, seems hardly large enough to accommodate all who are desirous of gaining admittance. Manager Henry B. Therie, however, will withdraw this superb production within a few weeks and send it to Kansas City for the balance of the season. Will Barry, from the start has displayed excellent judgment in the selection of vaudeville acts that were appropriate to combine with "Vicksburg," and the last acquisition was no exception to the rule. The Three Allisons, acrobats, were greeted with merited applause, and London and Leveno, performers on the triple bar, also caught the people with their graceful evolutions, while as heretofore the colored performers were amusing in their plantation antics, and the pyrotechnical novelties were the best yet produced in Chicago.

Beautiful almost beyond recognition, the Olympic opened its doors as a continuous vaudeville theatre. As one enters the lobby the war is carpeted and surrounded with draperies and rich furnishings that form a very agreeable introduction. The Olympic is the only continuous house in Chicago that employs a full orchestra, and the management have also introduced a transparent programme arrangement that is original and convenient, as the performer's name can be distinctly seen from all parts of the house. The attendants appear in full dress and are very courteous in their demeanor. Good taste was also displayed in the selection of the company, which consisted of: Matthews and Bulger, parodists, late of The Merry World; Mlle. Riata, sensational fire dancer; the Rogers Brothers, Dutch comedians; Maude Raymond, character vocalist; the two American Macs, Irish knockabouts; Maggie Claire, a daring artist; Dixon, Bowers and Dixon, the dancing Rubens; George H. Adams, the famous clown and his talented family; Clayton, Jenkins and Jasper in the burlesque circus; Meyer Cohen, baritone; Richie Foy and the Velder Sisters, singing and dancing trio; Joe Hardman, monologist; Ella Morris, ventriloquist; Edward Letell, musical comedy; Cliff Dean and Mlle. Jose, sketch artists; and Dan Barrett, Irish comedy.

The Masonic Temple Roof-Garden offered the usual bill of interesting novelties to a full house. George Fair has so rearranged the order of things gen-

erally that it is no wonder Chicago's lofty roof-garden has become popular. There are no "off nights." The attendance is uniformly large and the entertainment properly selected. Charles Quinn and his splendid orchestra form no small part of the programme. Misses O'Neill and Sutherland, late of The Merry World, were very pleasing. Fialkowski in his remarkable imitations of various animals; Bogart and O'Brien, the funny musical duo; Dorothy Moore and Castell Bridges sang some very pretty selections; De Bessell molded the plastic features of different ones in an artistic manner; Pearl Evelynne danced with artistic grace, while Mays and Hunter, Gus Bruno, John M. Traynor, and J. E. Carlson all contributed in a pleasing way.

Frank Hall's Casino is still in the hands of the renovators, but will open Aug. 15, as advertised, with a bright array of vaudeville artists. Maze Edwards, the general representative, is still at Bath Beach, but will return ere the opening.

The Royal English Circus building is being brushed up, and a long string of novelties have been booked. Tennis (formerly the Clark Street Theatre) is gradually getting into its new dress, and on the opening will surely present a very brilliant aspect. Many prominent vaudeville lights will appear during the season. Manager Tennis announces Miss Inez Mecusker (who last appeared in Chicago with Sousa's Band), as the bright particular star for the opening, Aug. 18.

The Lyceum Theatre opens Sept. 1, and many of the best combinations, as heretofore, will play this pretty house. Thomas L. Grenier will be the manager as of yore.

Barum and Bailey's Circus will open the new Coliseum, Monday, Sept. 2. The amphitheatre will have a seating capacity of 16,000, and will be splendidly appointed in detail. In conjunction with the circus proper, a water carnival will be introduced together with innumerable other features.

The Park Theatre gave two performances a day with the following cast: Mlle. De Faiber and her living bronze statues, Bailey and May Dawson, Dolly Cole, Reese and Swan, Mammie Haswick, Mr. and Mrs. Dick Kummis, Madam Hazelton, Henry Lascelle, Pans La Petre, and others.

Albini opened at the Orpheum. Richards and Pringle's Minstrels have arranged to give two performances at the Alhambra Sunday, Aug. 11.

The Gillett family are arranging a new act, which will be beautifully costumed.

Frank Cushman, the well-known minstrel, will hereafter make Chicago his home. He has a very pretty residence on the south side.

Gus Bruno, Sr., signed with Sam T. Jack for the coming season.

William Roach, who has been acting as assistant manager of Vicksburg during the summer, will resume his duties as treasurer of the Academy of Music Aug. 10. Burt Shepard will appear at the roof-garden Aug. 10. Grace Forrest (Mrs. John Burke), formerly a bright light on the vaudeville stage, has been added to the Ali Baba company.

The Trilby dance, introduced by Offie Redpath and

Frankie Daly, sourette; Jeff. Vincent, character vocalist, and Frank Riley, eccentric dancer. A burlesque on *The Pirates of Penzance* gives Adah Richmond and Mona Willis excellent opportunities at the Howard Atheneum this week. Among the performers in the olio are: Joe Howard and Ida Emerson, Fred. Warren and Allie De Babian, sketch artists; Ryan and Richfield, James Flynn and Maud Walker, George and May Lundgreen, on the revolving ladder; May Walsh Ireland, Barrett Brothers, the "Jawn tennis swells," Mabel Hudson, Gus Richards, Leslie and Lord, Thomas and Watson, Brooks and Daly, and the Howard Comedy company.

Shril-Ba, a burlesque on Trilby and Miss Becca Gardner's Pink Tea are the two attractions at the Palace this week. In the olio are the Donavans, James and Fanny, Irish sketchists; Morrisey and Healey, burlesque acrobatic comedians; Jules and E. L. Harrison in a new sketch; Josie Emery, Mr. Joe Harrison, "The King of the Brownies," Geneva Ardell, Thomas J. Clark and Violet St. Clair.

Harry Semon's Extravaganza company reopened the Lyceum to day. Leaders in the c. are Blanche Crago Matthews and Julie Matthews, burlesquers; Ida Miller and her ballet; the American Comedy Quartette; La Belle Tina, acrobat; Grace Cleveland, vocalist; Edith Baker, rope dancer. The performance opens with the comedietta *A Law Party* and closes with an extravaganza called "See Me Not" or the Strangled Turk. Edwin C. Stone's, Bonner, the educated horse, divides honors with Edgar and Curran, Baisly and Simonds, Kennedy and Quinn, the Goldsmith Sisters, Anjo and Norman, Delia Parker, Stewart and Gillen, the Tanahy Family, William H. Watts, Harry S. Bartlett, the Benton Brothers, Charles H. Dean, the Mason Brothers, and Turito and Ravelli.

At Keith's the dainty visitors' book now includes the names of Richard Harding Davis, the popular young author; A. T. Goshorn, director-general of the Centennial exhibition of 1876; James L. Kerman, theatrical manager of Baltimore; and Phil. Greenwall, manager of theatres in Fort Worth and Waco, Tex.

The Grand Opera House promises to have a tremendously strong bill for its opening with continuous variety.

A troupe of Korean dancing girls will be at Austin and Stone's in a few weeks.

Frank V. Dunn will reopen the Nickelodeon on Hanover Street 19.

Stone and Shaw have purchased from Carl Hagenbeck, of Hamburg, the monster python, "Old Rube." It will be shipped for America at once.

JAMES HARRIS.

PHILADELPHIA, PA.—The offering of a light novelty programme at the Bijou for the week is being rewarded by crowded houses in spite of the oppressive weather. The attractions are Sudi-Alfarabi, European hand acrobat; Florrie West, the National Trio; Marguerite, a beautiful young woman, in contention act with electrical effects; Gilmore and Leonard, Terry and Elmer, Murray Brothers, Nellie Seymour, serio-comic; Howley and Doyle, Signor Borelli and Annette Zela, Elinore Sisters, Dixon and Lang, Fitzgerald

theatre are improving. The roster for week of Aug. 4 is: Lulu May, male impersonator; Westing and Cross, sketch artists; John Coburn, comedian; the Comstocks, acrobats; and Cora Cooley, vocalist. The performance concludes with the farce *Sculpture Dreams*.

SARATOGA, N. Y.—The Victoria Vaudeville Theatre was opened to a large and very select audience. The future success of this theatre is assured. The management had promised the public refined performance, and they kept their word. They propose to change the programme Monday and Thursday. An efficient orchestra under the leadership of George A. Nichols has been retained. There is also a first-class cafe attached, and a large hall which can be used in case of wet or cold weather. The co. comprised Nellie Black, late of Robin Hood co.; The Bonitas, from the Folies Bergere, Paris; Belle Fullerton, danseuse, late New York Casino, co.; Dolan and Lemhart, travesty artists; Miss Valaska, trapeze performer; George Golden, of London, England; the Ward Sisters, singing and dancing; Mlle. Paquerette, eccentric chaussonette; and the French Sisters Devan, their first appearance in America, in a balancing act.

DENVER, COL.—At the Orpheum: Schaffer, the juggler and equilibrist; Miller Brothers, Diorama, the De Forrests, Miss Scottie, the trick dog; Major, the wrestling pug; Lolor and Chester, Huna and Bohee, and the Silhouette Vivants. Paul Egly, the violinist and leader of the Orpheum orchestra, who flashed upon the Denver social world like a meteor and was considered an fait, was in the hands of the police for pawing musical instruments and other things loaned him by friends. There's no question that Egly is an artist on the violin, but if the society patrons of these exotics would show the same attention and encouragement to home talent deserving of recognition the confidence of the aforesaid society patrons would be less abused.

ROCKY POINT, R. I.—The week of 5-10 was another big one here and the Forest Casino held large audiences. A good vaudeville bill was given by Barney Ferguson, Marguerite Ferguson, and Master Barney Ferguson; Loring and Leslie, comedians, singers and dancers; the Whales, musical artists; Carr and Tourjee, musical artists; the Bell Sisters, Emma and Hattie, vocalists and dancers; and Kennedy and March, Arabian tumblers. The Casino Opera co. open 12 in the operetta, *War and Peace*, and *A Day at the World's Fair*. Mamie Shepard of the Shepard Sisters is at her home in this city. At the Star Theatre week of 12 17 specialties will be furnished by John A. Mack, the silver tenor; Monsieur Victor Barrai, magician; Misses Bradford and Allen in *Black Trilby*; George Aldine, lightning crayon artist; Susie Howard as the Duke, and Master Galvin, the boy baritone.

HOWARD C. RIPLEY.

SAN FRANCISCO, CAL.—The Jordan Family continue at the Orpheum. The house has been jammed as usual. Next week almost an entire new bill, Guibal and Lilly Ortiz, Europe's prestidigitators and psychohypnotic marvels (with all this title they ought to be good); Metropolitan Three, Horwitz and Bowers, travesty artists; and Stinton and Merton, comedy sketch artists. The Garnella Brothers, Maud Harris, the Bland Sisters, Kennedy and March, Arabian tumblers, the Mahelmann Trio, leave for Los Angeles to-morrow so as to open at the Orpheum Aug. 5. The Savons will soon appear at the Orpheum. Miss Tillie Morrisey, wife of John Morrisey, assistant director general of the Orpheum circuit, is making a distinct hit in Los Angeles.

H. P. TAYLOR, JR.

MINNEAPOLIS, MINN.—The unusually cool weather prevailing here at this time is having its effect on the attendance at the Lake Harriet Pavilion, and has obliged the management to give the performances on the covered stage. An excellent bill was given week of 3, including Alice Raymond, cornettist; the Lucifera, Alberta, wire walker; and Missand and March, Arabian tumblers. The Carleton Opera co. open 12 in the operetta, *Charity Begins at Home*. Johnson, Davenport, and Lorrella, comedy acrobats, will also appear.

CINCINNATI, O.—No novelties are announced at the Summer resorts, and the vaudeville houses do not open until Sept. 1. Juan Caicedo continues to make a pronounced hit at the Ludlow Lagoon; another troupe of Japs appear 11-17.

Kohl and Middleton's present Harry Pines, equilibrist, and the Antipodal lady boxes.

At the Zoo The Old South is doing well.

CLEVELAND, OHIO.—The De Graus have been pleasing the audience at the Park Pavilion, with their good work on the trapeze.

Carrie Scott, the original Bowery Girl, will be an attraction at the Park Pavilion this week.

The past week at Euclid Beach Park has been a very profitable one. Bobby Manchester is furnishing some good vaudeville features. This week Santanelli, the hypnotist, has been engaged, commencing yesterday.

R. H. Henderson and Gow, the original drummer boys, are also on the bill, and A. C. Lawrence will again delight the crowds with his songs and imitations.

A grand concert and band contest was the attraction at Forest City Park yesterday, followed by fireworks in the evening.

Charles Stumm's Plays and Players company will commence rehearsals at the Grand Opera House, Indianapolis, this week.

WILLIAM CRASTON.

PARKERSBURG, W. VA.—CASINO (James Lavin manager): The attractions for week of 5-10 are Joe Ford and Lottie De Vern in character sketches; Lillie Rus-ell, magician, and the regular stock co. Business good.

SANDUSKY, O.—CEDAR POINT (Charles Baetz, manager): For the week of 5-10 the following was the bill: Mark Ben Achmet's wonderful troupe of genuine Arabs; Allen May in illustrated songs; Murphy and Raymond in character change, song and dance; Zayarra in Indian club swinging and rolling globe act; and Lillian Washburn in popular songs. Business large. Weather fine.

TORONTO, ONT.—HAWLAN'S POINT ROOF-GARDEN: The programme presented this week is an excellent one and is meeting with great success, playing to big business at every performance. The artists who appear include the McQuatters, Georgina Sergeant, the Deaves, the Marionette Manipulators, who made a hit, and Rich and Ramsay. The opening performance of the Toronto Ferry Co's stage amusements in the athletic park at Hawlan's 5, was a thorough success. The first item on the programme was a very neat act by the Sexton Brothers, followed by Willie Edwards, who gave a clever exhibition of table-tumbling. The Sisters Dow sang and danced prettily, while McPhie and Hill, triple-bar performers, wound up a thoroughly interesting programme.

MADISON, WIS.—The programme of Monona Lake Assembly, which closed here 2, included Edouard Remenyi, who found it too noisy midst locomotive and steamboat whistles to entertain with harmonics on his violin. Bertha Walzinger, soprano, of the De Wolf Hopper co., attracted an audience of 4,500 people. Clara Murray, harpist, and Mrs. Nina Drummond Leavitt, harpist-vocalist, were very well received. Soto Sunatara, Japanese juggler; E. P. Ransom, prestidigitator; D. W. Robertson, sleigh bells and tumbloricon soloist, and the popular Iowa State Band, filled out the bill. The programme, which included the above names, drew the largest crowds.

LOS ANGELES, CAL.—ORPHEUM (Joseph Petrich, manager): Large houses were the rule for the week ending 4. Whitney Brothers, Gilbert and Goldie, and the Savans made special hits. New people 3: The Garmelas, Bland Sisters, Muhlemanns, Swiss Trio, Kennedy and Lorenz, and Maud Harris.

HOLYOKE, MASS.—THE PAVILION (T. F. Murray, manager): Ida Siddons and several ladies in burlesque, also the following vaudeville artists: Clara Barton, Leopold and Silvo, Williams and Bartur, and the Emmets. To good business as usual.—This was (W. H. Bristol, manager). This house opened 5-10 for a preliminary season of high-class vaudeville. Louis Leslie, Harry Edwards and Daisy Kernell, Morrisey and Proctor, Emma Cotrelly, George Denno, and the Two Kids make up the bill. Business fair.

W. C. S.

JERSEY CITY, N. J.—At Salter's Willow Haven Casino business is big. New faces 5-10 were John Mayon, Billy Courtwright, De Forrest and Paroo, Beaumont Sisters, Fields and Woolley, and Cooper and Stewart.

NEWBURGH, N. Y.—SANDAZ CONCERT GARDEN (Charles Ral, manager): Pro. Ebert, Paddy Cahill, Maud Bruce, Rheta Donley, and S. Mason made hits last week. The new arrivals are Eva Marsh, Maggie West, and A. G. M. ore. Business continues good.

TOLEDO, O.—ROBINSON'S CASINO: The Butts, Accellotti Brothers, Eastern Sisters, The Minstrel Wood Brothers, Richard O'Gorman, La Drew and Carr, and Ingram appeared week of 5-10.

NIAGARA FALLS, N. Y.—MUSIC HALL (Tierney and Mahoney, managers): Victoria Le Clair, Sabra, Lonsdale, Ruby Mack, Billy Wolf, and Lizzie M. Wil-



THE SERPENTINE DANCER IN JAPAN.

KISIE ADAMI AS SHE IMPRESSED A JAPANESE NEWSDEALER.

the Gehrue Sisters, is one of the brightest specialties in the production of Little Robinson Crusoe.

HARRY EARL.

PORTLAND, ORE.—Manager Cal Hellig, of the Marquam, has just closed arrangements to begin a season of high-class vaudeville entertainment at the Marquam. The season will open 12. Only the best attractions will be engaged. Talent is to be selected from those making successes at Koster and Bial's, Keith's, Pastor's and Proctor's, New York. Jules Levy, the cornetist, will be star of the opening co. The type of the performances will be that seen in the Howard Athenaeum co. and Hopkins' Trans-Atlantic co. There is not the least doubt that this class of amusement, albeit, for a season's run, an innovation to Marquam-goers, will prove a goodly success. Portlanders want distinctly first-class vaudeville. If the "turn" to be given at the Marquam possess this quality, which they undoubtedly will, it will be easily discernible by our play-people, appreciated and well patronized. Taking the past broad-brained, judicious and successful efforts of Manager Hellig as criteria in handling things theatrical, not only here, but also on the Sound and in British Columbia, one can predict in the opening of a variety season at the Marquam by Manager Hellig an attractive and lucrative venture. LOUVER (Fritz Stroebel, manager): The continued engagement of Pacific Elite Orchestra, led by Ernest O. Spitzner, to good business week ending 4.—A. H. HANSEN (Feliz Biel, manager): The Amherst Orchestra, under the direction of H. C. Kay, in musical selections from Carl Feala, Waldenski, and others, and Anita Fitzgerald, Sadie Dewey, Maude Stanley, Beatrice Lorne, with songs and dances, followed by W. N. Livingston with cornet solo, and Walter Parker, burlesque dancer, drew large houses week ending 4.—WONDERLAND (J. C. Mosburg, manager): A first-rate bill was a drawing-card at this resort week of 29-4. The programme opened with Morris and Floyd's Celtic comedy, entitled *Tenement House Life*, in which were Billy Morris as Terence O'Donnell (from the gas house); Aggie Floyd as Honorah O'Donnell (a Celtic amazon); Julia Winchell as Kittie O'Donnell; George C. Trowell as Jimmy Flynn, and Billy Mahler as Tough Newboy, with incidental singing of the popular Irish song, "The Four-Leafed Shamrock," by Miss Floyd, and Morris and Floyd in their celebrated Green-Romans, Irish-American wrestling. The comedy went with a snap, and was much enjoyed. The various specialties introduced the following: Ganemede, Julia Winchell, Gracie Laying, Birdie Harris, Hattie Clark, George C. Trowell, Blanche Du Prez, Inez St. Mar, Lou Vernon, Billy Morris and Aggie Floyd's skit entitled, *A Stage-Struck Boarding House*, ending with a laugh-maker in one act, with full strength of stock co., entitled *The Duke from Slabtown*. Business was good all week. Manager Mosburg has evidently hit the popular taste.

BOSTON, MASS.—At Keith's the symphony concerts still continue of extreme popularity. The specialty bill this week was marked by the vaudeville debut of John Thomas, a popular humorist on the Boston stage. Others in the bill are Smith and Cook, E. M. Hall, burlesque; Will H. Fox, Nellie Waters, in musical selections from Carl Feala, Waldenski, and others, and Anita Fitzgerald, Sadie Dewey, Maude Stanley, Beatrice Lorne, with songs and dances, followed by W. N. Livingston with cornet solo, and Walter Parker, burlesque dancer, drew large houses week ending 4.—WONDERLAND (J. C. Mosburg, manager): A first-rate bill was a drawing-card at this resort week of 29-4. The programme opened with Morris and Floyd's Celtic comedy, entitled *Tenement House Life*, in which were Billy Morris as Terence O'Donnell (from the gas house); Aggie Floyd as Honorah O'Donnell (a Celtic amazon); Julia Winchell as Kittie O'Donnell; George C. Trowell as Jimmy Flynn, and Billy Mahler as Tough Newboy, with incidental singing of the popular Irish song, "The Four-Leafed Shamrock," by Miss Floyd, and Morris and Floyd in their celebrated Green-Romans, Irish-American wrestling. The comedy went with a snap, and was much enjoyed. The various specialties introduced the following: Ganemede, Julia Winchell, Gracie Laying, Birdie Harris, Hattie Clark, George C. Trowell, Blanche Du Prez, Inez St. Mar, Lou Vernon, Billy Morris and Aggie Floyd's skit entitled, *A Stage-Struck Boarding House*, ending with a laugh-maker in one act, with full strength of stock co., entitled *The Duke from Slabtown*. Business was good all week. Manager Mosburg has evidently hit the popular taste.

Supplementing the performance of The Burgh at the Grand Museum's opening this week are Carmanelli, Norton and Slater, Fisk and Walton, Aida N. Arnsour, De Wolf Sisters, duettists; George Kane, German comic; Zella Clayton, William Moore, Yankee delinquent;

and Kelly, Boyd and Ralston, Lini and Vani, their first appearance in grotesque acrobatic art. The entire programme is of a high class order, and the great success is due to the liberality of B. F. Keith.

Mico's City Club, spectacular and farce comedy co., opened the Fall season of the Lyceum Theatre Aug. 10, and remain the attraction for this week. The burlesques presented—*A Tempting Town*, and *The City Club in Gay Paree*—are bright and spicy. The co. includes C. V. Seamon, Carrie Fulton, Harry Bryant, Tom Nolen, Paullo and Dika, French singers and dancers, and the Milburns. Between each act of the olio, living pictures are presented. Ruby Marion posing as the artist's model. Business good.

The summer-garden and parks in the suburbs are all doing well, with music and amateur attractions, this being the best week on account of the terrible heat prevailing here.

S. FERNBERGER.

KANSAS CITY, MO.—Fairmount Park Auditorium was the only theatre open 5-10 and, as the weather was delightful, large audiences patronized the vaudeville bill furnished for their amusement. An entire new list of performers for this second week continued the hit of the opening week. The two Hale Sisters, local song and dance favorites, opened the bill with a clever little sketch followed by W. S. Gilbert, who did a startling and exceedingly clever trapeze and aerial hoop performance. Emily Keim, operatic soprano, sang several solos very sweetly and the Fonti Boni Brothers, formerly with the Hanlons, made a hit with their eccentric musical specialties. Hugh Emmett, one of the cleverest performers of the season, gave a fine ventriloquist act and performed a number of difficult and amusing feats with the violin, one of which was the recitation by the violin of the poem, "Mary Had a Little Lamb." Not a word was spoken, but every one understood the poem. Giguere and Boyer, sketch artists, did a good song and dance turn and Giguere produced a number of vocal eccentricities, which were highly amusing. The performance closed with the Bison City Quartette, one of the strongest we have heard here. They ended their act with a clever imitation of a Dutch Band. On Wednesday evening a grand illumination and band concert on the lake drew a big crowd, and a double acrobatic balloon ascension consisting of a double trapeze act on a balloon is billed for 11, also a tight rope performance and stereopticon views.

F. R. W.

EAST ST. LOUIS, ILL.—NEW BRIGHTON PARK (D. W. Trice, manager and treasurer; J. Freeman, assistant manager): This Park, which is the latest addition to East St. Louis amusements, is located so that it may be easily reached from any part of the city. The stage is 200 feet, and is fitted with a complete set of scenery, lighted by gas, and is under the management of Ed. Graves. The orchestra, under the direction of Tom Musso, numbers seven pieces. It is the intention of the management to make this park a first-class family resort; and a glance at the bill for week of 5 will convince any one that they will succeed if their present standard is adhered to. Mr. Howard, vocalist, started the "ball rolling." Gilbert, the eccentric old maid, was next, and succeeded in keeping the audience in a uproar. The Kenwick Sisters did a pleasing song and dance incidentally, making life miserable for a fat man and a person with a fine pair of "Taffy's." Miln and Reid, an Irish sketch team, worked hard and deserved all the applause they received. Baby Ruth did several songs and dances in a manner that stamps her as a "comer." Howard and Alton gave a clever sketch. The performance concluded with Linton, a musical young man, who was agitated to get into a "corner." The Kenwick Sisters, at GIBBERT'S GARDEN THEATRE (Joseph Goppert, manager): Both the business and performance at this

son appeared in an excellent bill week of 5-10 to light business.

SPOKANE, WASH.—PROFESSOR'S THEATRE (John W. Condit, manager): Cora and Reno Rooker, parlor sketch artists; Eva Lester and dance artist; Charles Burton in the sensational and realistic drama Jack the Ripper July 29-31.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A FATTED CALF (Eastern: Eugene Robinson, mgr.): Brooklyn, N. Y., Aug. 31-Sept. 7.

A FATTED CALF (Western: Eugene Robinson, mgr.): Omaha, Neb., Sept. 1-7.

A BLACK SHIRT (Hoyt and McKee, mgrs.): Los Angeles, Cal., Aug. 12-17.

ANDERSON THEATRE CO.: Chatsworth, Ill., Aug. 12-17.

A BOWERY GIRL: Sioux City, Ia., Aug. 17, Omaha, Neb., 18-20, Lincoln 21, Leavenworth, Kan., 22, St. Joseph, Mo., 23, Topeka, Kan., 24, Kansas City, Mo., 25-31.

A BREEZY TIME (Fitz and Webster): Dover, N. J., Aug. 14, Stanhope 15, Morristown 16, Somerville 17, Elizabeth 19, Perth Amboy 20, Long Branch 21, Asbury Park 22, Freehold 23, Burlington 24.

ALL THE COMFORTS OF HOME (W. H. Wright, mgr.): Brooklyn, N. Y., Aug. 24-31.

A BAGGAGE CHECK: Elizabeth, N. J., Aug. 15.

A MONEY ORDER (Jule Walters, mgr.): Pullman, Ill., Aug. 17, Michigan City, Ind., 19, Elkhart 20, Battle Creek, Mich., 21, Jackson 22, Flint 23, Findlay, O., 24, Dayton 25-29, Cincinnati 30, Chillicothe 31, Urbana 31.

A RIDE FOR LIFE (Eugene Robinson, mgr.): Harlem, N. Y., Aug. 26-31.

AL G. FIELD'S WHITE MINSTRELS: Newark, O., Aug. 21, Cleveland 22-24, Indianapolis, Ind., 25-27, Cincinnati 28-31.

A CRACKER JACK (John C. Fox, mgr.): Defiance, O., Aug. 13, Loganport, Ind., 14, Indianapolis 15-17, Delphos, O., 19, St. Mary's 20, Findlay 21, Columbus 22-24.

BONNIE SCOTLAND (Sidney R. Ellis, mgr.): Philadelphia, Pa., Sept. 9.

BURNHAM: Boston, Mass., Sept. 3-indefinite.

BARNES AND MARVIN'S: Washburn, Wis., Aug. 12-17.

BURTON'S LYCEUM THEATRE: Evansville, Wis., Aug. 12-17.

BAILEY AND GRAY'S: New Harmony, Ind., Aug. 12-17.

CICIL SPOONER (B. S. Spooner, mgr.): Fort Scott, Kan., Aug. 12-17.

CHARLES DICKSON (Junius Howe, mgr.): New York city, Aug. 19-24.

CITY OF PLEASURE (Charles Frohman, mgr.): New York city Sept. 2.

CULHANE'S COMEDIANS (Will E. Culhane, mgr.): Chamute, Kans., Aug. 12-17, Arkansas City 19-24, Girard 26-31.

CHAUNCEY OLcott (Augustus Pitou, mgr.): Holyoke, Mass., Sept. 9.

CLAY CLAMANT (Joseph Adelman, mgr.): Cohoes, N. Y., Aug. 31.

DARKEST RUNIA (Sidney R. Ellis, mgr.): Brooklyn, N. Y., Sept. 2.

DELMONICO'S AT SIX (J. M. Ward, mgr.): Newark, N. J., Aug. 22-24, Toronto, Ont., 25-31.

DOWN ON THE SWANEE RIVER: Detroit, Mich., Aug. 12-17.

DONNELLY AND GIRARD: Albany, N. Y., Aug. 25.

EDWARD HARRISON (M. W. Hanley, mgr.): Philadelphia, Pa., Sept. 2.

EIGHT BELLS (John F. Byrne, prop.): Norwich, Conn., Aug. 14, New London 15, Willimantic 16, Fall River, Mass., 17, Boston 19-24, Lynn 26, Lawrence 27, Lowell 29, Woonsocket, R. I., 29, Worcester, Mass., 30, 31.

ELDON'S COMEDIANS: Rushville, Ill., Aug. 12-17.

E. H. SOUTHERN (Daniel Frohman, mgr.): New York city Aug. 26-indefinite.

FAUST (Morton's Southern: E. J. Abram, mgr.): Stevens Point, Wis., Aug. 26.

FAST MAIL (Northern: Martin Golden, mgr.): Chicago, Ill., Aug. 10-18, Ottawa 19, La Salle 20, Galesburg 21, Bushnell 22, Jacksonville 23, Carlinville 24, St. Louis, Mo., 25-31.

FAST MAIL (John B. Hogan, mgr.): Aurora, Ill., Aug. 19, Rockford 20, Dixon 21, Clinton 22, Maquoketa, Ia., 23, Davenport 24, Ft. Madison 25, Washington 27, What Cheer 28, Lexington 29, Des Moines 30, 31.

FERRIS' COMEDIANS (Dick Ferris, mgr.): Ft. Atkinson, Wis., Aug. 12-17, Janesville 19-24.

FORGIVEN (Edwin Forsberg): Lowell, Mass., Aug. 29-31.

FRONT AND FANSHAWE: New Straitsville, O., Aug. 12-17.

FOOL FOR LUCK: Kansas City, Mo., Aug. 11-17.

FLORA STANFORD: Saratoga, N. Y., Aug. 12-17.

FAUST (Morton's): Bridgeport, Conn., Sept. 2.

FINNIGAN'S BALL (Murray and Mack; Frank T. McHugh, mgr.): Peru, Ind., Aug. 13, Huntington 14, St. Marys, O., 15, Montpelier, Ind., 16, Elwood 17, Indianapolis 19-21.

GEORGE MONROE (A Happy Little Home): New York city Aug. 31.

GRAHAM EARLE: Sheridan, Ind., Aug. 12-17.

GORDON-GIBNEY: Decatur, Ill., Aug. 12-17.

GLADYS WALLIS (John W. Dunne, mgr.): Chicago, Ill., Aug. 25-Sept. 7.

GILBOURNA'S TROUBLES: Indianapolis, Ind., Aug. 12-14, Dayton, O., 15-17, Columbus, O., 19-21.

GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): New York city, Sept. 2.

GRAYWOOD'S CHORUS (William Heywood, mgr.): Duluth, Minn., Aug. 15-18, Cloquet 19, Arden 20, Staples 21, 22, Wadena 23.

HARRY W. SIMON'S ENTERTAINMENT: Boston, Mass., Aug. 12-17, Providence, R. I., 19-25, Worcester, Mass., 26-31.

HOYT'S COMEDY: Keithsburg, Ill., Aug. 15-17.

HENDERSON'S COMEDY: Kokomo, Ind., Aug. 12-17.

HAMILTON-PHILLIPS: Tuscola, Ill., Aug. 12-17.

IMSON'S COMEDIANS: Anacosta, Mont., Aug. 12-17.

JOHN DREW (Charles Frohman, mgr.): San Francisco, Cal., Aug. 19-21.

JOLLY OLD CHUMS (Charles R. Bugbee, mgr.): Scranton, Pa., Aug. 26, Wilkes-Barre 27, Mauch Chunk 28, Shamokin 29, Allentown 30, Reading 31.

JULIA MARLOWE TAYLOR AND ROBERT TAYLOR (Theodore Bromley, mgr.): Milwaukee, Wis., Sept. 2.

JACK HARKAWAY (J. B. Sparrow, mgr.): Plattsburg, N. Y., Aug. 19, Bait, Vt., 20, Montpelier 21, Nashua, N. H., 22, Lowell, Mass., 25, Waltham 24, Boston 26-Sept. 7.

JESSIE MAR HALL: Madison, Ind., Aug. 12-17.

KILLAR (Dudley McAdow, mgr.): Detroit, Mich., Aug. 26.

LEWIS MORRISON (E. J. Abram, mgr.): New York city Sept. 9.

MIDDAGH'S MUSICAL COMEDY: Corning, N. Y., Aug. 12-17.

MANHATTAN BRACK STOCK: Denver, Col., July 1-indefinite.

MARIE TAVARY GRAND OPERA (Charles H. Pratt, mgr.): Brooklyn, N. Y., Sept. 16.

MAY IRWIN (Rich and Harris, mgrs.): Brockton, Mass., Aug. 19, Boston, Sept. 2-21.

MAN WITH A PAST (E. M. and Joseph Holland): New York city Sept. 3.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Brooklyn, N. Y., Sept. 16.

MRS. POTTER-KAYLE BELLEW (Augustin Daly, mgr.): New York city Sept. 3.

McFARLANE'S ENTERTAINMENT (Davis and Keogh, mgrs.): Norfolk, Va., Aug. 15.

METROPOLITANS (Kimball and West's): Buena Vista, Col., Aug. 12-17.

NELLIE McHENRY: Long Branch, N. J., Aug. 22.

OLD FARMER HOPKINS (Frank S. Davidson): Millersburg, O., Aug. 15, Fredericktown 16, Belleville 17, Loudonville 18, 19, Ashland 20.

OLD TENNESSEE (Jack Land, mgr.): Chillicothe, Mo., Sept. 2.

OLD RUBE TANNER: Winsted, Conn., Aug. 13, Torrington 14, Thomaston 15, Sandy Hook 16, Bethel 17, Norwalk 19, Branford 20.

PRINGLE-MAY CO.: Ogden, Utah, Aug. 12-18, Logan 20-26.

PRINCE OF THE MOUNTAINS (Montgomery Irving): Cleveland, O., Aug. 12-17.

PURDIE AND WILSON: Elmira, N. Y., Sept. 2.

RINGLING BROTHERS' CIRCUS: Ishpeming, Mich., Aug. 14, Menominee 15, Green Bay, Wis., 16, Manitowish 17, Milwaukee 19, Waukesha 20, Belvedere, Ill., 21, Madison, Wis., 22, Baraboo 23, Troy 24, Minneapolis, Minn., 26, St. Paul 27, Faribault 28, Austin 29, Charles City, Ia., 30, Waverly 31.

ROBERT HILLIARD (W. G. Smyth, mgr.): New York city Sept. 2.

ROBERT MANTHILL (D. A. Bonta, mgr.): Lowell, Mass., Sept. 2.

REDMUND DRAMATIC: Stroudsburg, Neb., Aug. 12-17.

SPECIAL DELIVERY (J. J. Coleman, mgr.): Philadelphia, Pa., Aug. 26.

SIDE TRACKED (Jule Walters; Will O. Edmunds, mgr.): Kenosha, Wis., Aug. 13, Burlington 14, Whitewater 15, Portage 17, Milwaukee 18, Waupun 19, Ripon 20, Fond du Lac 21, Janesville 22, Rockford, Ill., 23, Elgin 24.

SOUTHERN-PRICE: Charleston, W. Va., Aug. 17.

SAWTELL DRAMATIC: Varmouth, N. S., Aug. 19-24.

SHARPLEY'S LYCEUM: Jacksonville, Ill., Aug. 12-17.

THE DAZZLER: Lawrence, Mass., Aug. 16.

THE DEVAULTER (E. C. Ellis, mgr.): Flint, Mich., Aug. 14, Bay City 15, Saginaw 16, Pontiac 17, Detroit 18-24, Chicago, Ill., 25-31.

THE TORNADO (Northern: Jay J. Simms, mgr.): Chicago, Ill., Aug. 18-24, Racine, Wis., 26, Fond du Lac 27, Ripon 28, Appleton 29, Green Bay 30, Marinette 31.

THE TORNADO (Southern: J. H. Huntley, mgr.): Chicago, Ill., Aug. 11-17, Davenport, Ia., 19, Moline, Ill., 20, Marengo 21, Williamsburg, Ia., 22, What Cheer 23, Oskaloosa 24, Ottumwa 26, Albia 27, Creston 28, Red Oak 29, Council Bluffs 30, Sioux City 31.

THE SCOUT (Edwin P. Hilton, mgr.): Toledo, O., Aug. 12-17, Cleveland 19-24, Cincinnati 26-31.

THE SPORTING DUCHESSE: New York city Aug. 29.

THOMAS KEENE (S. F. Kingston, mgr.): Bangor, Me., Aug. 26.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Victoria, B. C., Aug. 13, 14, Sooke, Wash., 16, 17, Butte, Mont., 19-21, Helena 22, Livingston 23, Minneapolis, Minn., 25-28, St. Paul 29-31.

TOMLINSON'S COMEDY (J. J. Owens, mgr.): Columbia, Pa., Aug. 19-24, Reading 26-31.

TRILBY (A. M. Palmer, mgr.): Chicago, Ill., July 1-Aug. 24.

TRILBY (A. M. Palmer, mgr.): New York city April 15-indefinite.

THE WHITE RAT (Davis and Keogh, mgrs.): Philadelphia, Pa., Aug. 17-24, Boston, Mass., 25-31.

THE KODAK (Nora Jollity co.; Ferd. Nosa, mgr.): Uniontown, Pa., Aug. 30.

TRIP TO CHINATOWN (Laura Biggar and Burt Haverly; Frank W. Conant, mgr.): Newark, N. J., Aug. 26-31.

TENNESSEE'S PARDNER (Stuart and Morse, mgrs.): Grand Rapids, Mich., Aug. 12-17.

THE CAPTAIN'S MATE (Florence Bindley): Jersey City, N. J., Aug. 21-Sept. 7.

TOO MUCH JOHNSON (William Gillette): San Francisco, Cal., Aug. 5-17.

WALTER SANFORD'S STOCK: San Francisco, Cal., June 3-indefinite.

WILLIAM BARRY (Rising Generation): Saratoga, N. Y., Aug. 24.

WICKLOW POSTMAN: New York city Aug. 19-24.

WALTER KENNEDY (Samson): Boston, Mass., Aug. 12-17.

WM. H. CRANE (Joseph Brooks, mgr.): Brooklyn, N. Y., Sept. 2.

WANTED, THE EARTH: Dickinson, N. D., Aug. 14, Detroit, Mich., 17, St. Paul, Minn., 20.

OPERA AND EXTRAVAGANZA.

AMERICAN EXTRAVAGANZA CO. (David Henderson, mgr.): Chicago, Ill., May 30-indefinite.

ANDREWS' OPERA: Peoria, Ill., July 15-indefinite.

CASTLE SQUARE OPERA: Boston, Mass., May 6-indefinite.

DELLA FOX OPERA (Nat Roth, manager): New York city Sept. 2.

DELLA'S AUCTION (Charles H. Vale, mgr.): Philadelphia, Pa., Aug. 17-24.

FRANCIS WILSON OPERA (A. H. Canby, mgr.): New York city Sept. 9.

1492 (E. E. Rice, mgr.): Manhattan Beach, N. Y., July 1-Aug. 31.

HOLMES-ROBINSON OPERA (Charles G. Amnden, mgr.): Wilmington, Del., June 3-indefinite.

INNES' BAND: Meriden, Conn., Aug. 13.

IOWA STATE BAND (Frederick Phinney, director): Chicago, Ill., Aug. 12-16, Detroit, Mich., 17-20, Toledo, O., 27-Sept. 1.

KISMET: New York city Aug. 12-31.

LYCEUM OPERA: Atlanta, Ga., July 22-Aug. 31.

LITTLE ROBINSON CRUSOE: Chicago, Ill., June 9-Aug. 24.

MASON FAMILY CONCERT: Chester, N. H., Aug. 14, Auburn 16, Deerfield 17.

MILTON ADORN OPERA: Atlantic City, N. J., July 8-indefinite.

MURRAY-LANE OPERA: Cleveland, O., June 10-indefinite.

NEW YORK OPERA: Houston, Tex., Aug. 12-17.

ORIOLE OPERA (Parks and Graves, managers): La Crosse, Wis., Aug. 12-18, Independence, Ia., 19-24.

PKYR OPERA: Denver, Col., July 8-indefinite.

PASSING SHOW: New York city Aug. 31.

PRINCESS BONNIE (D. W. Trass and Co., mgrs.): New York city Sept. 2.

ROH ROY (F. C. Whitney, mgr.): New York city Sept. 2.

ROBINSON OPERA (Eastern: Frank V. French, mgr.): Lancaster, Pa., June 2-Sept. 9.

SOUSA'S BAND (D. Blakely, mgr.): Manhattan Beach, N. Y., June 15-Sept. 3.

THE SPINNEY: Boston, Mass., Aug. 12-indefinite.

TWELVE TEMPTATIONS (Chas. H. Vale, mgr.): Philadelphia, Pa., Sept. 2.

TRILBY (John P. and Frank W. Slocum, mgrs.): Boston, Mass., Aug. 19-indefinite.

TENNESSEE WARRIORS: Shamokin, Pa., Aug. 12-17.

TEMPLE OPERA: Indianapolis, Ind., July 1-indefinite.

THE MERRY WORLD (Canary and Lederer, mgrs.): New York city Aug. 12-indefinite.

UHRIG'S CAFE OPERA: St. Louis, Mo., July 1-Aug. 17.

MINSTRELS.

AL G. FIELD'S DARKEST AMERICA: Ashland, Wis., Aug. 13, Duluth, Minn., 14, Eau Claire, Wis., 15, Winona, Minn., 16, Rochester 17, Faribault 19, Mankato 20, Sioux Falls, S. D., 21.

BARLOW BROTHERS: Battle Creek, Mich., Aug. 13, Jackson 14.

BILLY VAN'S (William B. Curtis, mgr.): Dayton, O., Aug. 14, Lima 15.

GEORGE THATCHER AND CARROLL JOHNSON: Boston, Mass., Aug. 10-17.

GORTON'S (Charles H. Larkin, mgr.): Malone, N. Y., Aug. 8, Saranac Lake 10.

GORTON'S (Charles H. Larkin, mgr.): Saratoga Springs, N. Y., Aug. 17, Ballston Spa 19, Cohoes 23, Catskill 26.

Hi HENRY: Passaic, N. J., Aug. 17, Elizabeth 19, Asbury Park 20, Red Bank 21.

PRINCE AND WEST: Utica, N. Y., Aug. 17.

VAUDEVILLE.

CARNELITA VALDEZ (Harry Spencer, mgr.): Schuylerville, N. Y., Aug. 16, 17, Whitehall 19, 20, Ticonderoga 21, Port Henry 23, 24, Keeseville 26, 27.

CITY CLUB: Philadelphia, Pa., Aug. 12-17.

LANG AND RATES: Menominee, Mich., Aug. 19-24.

ROSE HILL FOLLY: Paterson, N. J., Aug. 26.

RIE AND BARTON'S: Bridgeport, Conn., Sept. 3.

TONY PASTOR: Saratoga Springs, N. Y., Aug. 13, Springfield, Mass., 14, Hartford, Conn., 15, Worcester, Mass., 16, Lynn 17.

CIRCUSES.

BARNUM AND BAILEY: Seymour, Ind., Aug. 13, New Albany 14, Bedford 15, Crawfordville 16, Loganport 17.

COL'S: Warrsburg, N. Y., Aug. 15, Holley 16.

HALL AND SHOWERS: Eau Claire, Wis., Aug. 12-14.

RINGLING BROTHERS: Hancock, Mich., Aug. 13, Ishpeming 14, Menominee 15, Green Bay, Wis., 16, Manitowish 17, Milwaukee 19.

KIRPONT'S: Worthington, Minn., Aug. 13, Windom 14.

RICE'S: Manhattan Beach, N. Y., July 1-indefinite.

SAWTELL AND EWER'S: Bloomingdale, N. Y., Aug. 13, Ausable Forks 14, Keeseville 25, Plattsburg 16, West Canby 17.

SALL'S BROTHERS: Renfrew, Ont., Aug. 15, Pembroke 16, North Bay 17.

WASHBURN'S: Long Branch, N. J., Aug. 13, Asbury Park 14, Tom's River 15.

WELSH BROTHERS: Belwood, Pa., Aug. 14, Altoona 15-17.

MISCELLANEOUS.

BLACK AMERICA (Nate Salisbury, mgr.): Boston, Mass., July 15-indefinite.

CANNON AND LEMOINE'S: Baltimore, Md., Aug. 12-Sept. 7.

COYLE'S MUSIUM: Kansas City, Mo., Aug. 12-17.

GIBBS MUSIUM: Urbana, O., Aug. 15-17.

LALLA ROCK: Detroit, Mich., July 22-indefinite.

MILLER CHRISTINA'S: Butte City, Mont., Aug. 12-17.

MRS. GENERAL TOM THOM: Vandrover, B. C., Aug. 16.

PAIN'S ONE-NIGHT DISPLAYS: Shamokin, Pa., Aug. 14, Rittersville 15, Ashland 16, Reading 17, Geneva, N. Y., 18, Binghamton 21, Elmira 22, Hazleton, Pa., 23.

PROFESSOR S. S. UNDERWOOD: Celina, O., Aug. 14, 15, Ohio City 16, 17.

SALVAN & LEE (Mentzerist: Thomas F. Adkin, mgr.): Albion, N. Y., Aug. 13-17.

ZIMMERMAN'S: Washington, D. C., Aug. 12-17.

THE AMERICAN DRAMA AT FORT BLISS

By Henry Simon.

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YOUTHFUL TINT MFG. CO., Rochester, N. Y.

SYRACUSE, N. Y., June 5, 1894.
MY DEAR SIR:—Many thanks for the introduction to your delightful preparations. For years I have used Dorin's Rouge de Teint, which I considered incomparable. I have used your sample and find it far superior, its finest quality being its evenness in application. Your Youthful Tint powder, Liquid, Massage Cream and Erosiv Paste are more satisfactory than any others I have used, and I shall be very glad to recommend and use them hereafter. I am gratified that a domestic manufacture should have produced articles equal, if not superior to any imported that I know of. Yours very sincerely,
GLADYS DREW (MRS. SIDNEY DREW).

THE SOUTHERN, ST. LOUIS, MO., Sept. 14, 1894.
GENTLEMEN:—Your make-up box is convenient, clean and complete. It fills every possible requirement, and I am pleased to testify to the excellence of the make-up itself. Yours cordially,
MARIE JANSEN.

Barred.
COLLIAS-BARNUM.—Demetrius Lambrou Collias and Mrs. Phineas T. Barnum, in New York, on Aug. 7.

Died.
APPV.—Earnest Appy, in Kansas City, on Aug. 2, of quick consumption.
ATKIN.—Thomas Atkin, in New York, on Aug. 5, aged about 40.
FOSTER.—Charles Hubbs Foster, in New York, on Aug. 5, of Bright's disease, aged 62.
FRANCIS.—Lizzie Francis, in Oakland, Cal., on July 25.
JENKS.—Suddenly, on Aug. 7, at the Seney Hospital, Sarah J. Jenks, wife of George C. Jenks, aged 42.
POMEROV.—Carrie B. Pomeroy, in Denver, on Aug. 4.
ROOT.—George F. Root, at Bailey's Island, Me., on Aug. 6.

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